

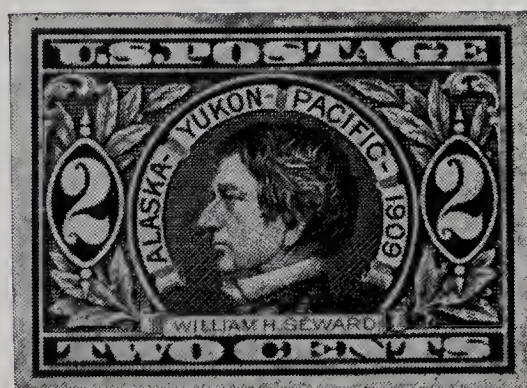
April 1954

Vol. 11 No. 2

Whole No. 42

The Essay-Proof Journal

Devoted to the Historical Background of Stamps



U. S. 370P—1909



Commemorative Stamp and Souvenir Booklet Illustration for
Alaska-Yukon-Pacific Exposition, Engraved by Marcus Baldwin. (See p. 86.)

Official Journal of the Essay-Proof Society

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The Essay-Proof Journal

Index

To Volume 10, 1953

	Page
Addenda, Errata & Corrections	46, 105, 119, 182, 207
Altmann, S.—U. S. Stamp Designers & Engravers, Tentative List	34, 101, 182, 227
Annual Meeting, Call for	144
Argentine Counterfeit Proofs of 1880-1910 Issues, <i>by Clarence W. Brazer, D.Sc.</i>	13
Auction Sales, Reports of	36, 102, 184
Awards & Exhibitions	29, 144, 158, 164, 247
Baldwin, Marcus Wickliffe, Bank Note Engraver, <i>by Thomas F. Morris</i>	3, 75, 149, 196
Basic Word Patterns in Postage Stamp Design, <i>by Oswald L. Harvey, Ed.D.</i>	97
Belgium's Termonde Commemorative, <i>by G. W. C.</i>	14
Berry, James, New Zealand Stamp Artist, <i>by G. W. C.</i>	71
Blanchard, Dr. Julian, Honored, <i>by G. W. C.</i>	235
Bonila-Lara, Alvaro—Essays of International Character	145
Brazer, C. W.—Argentine Counterfeit Proofs of 1888-1910 Issues	13
—Goodall Trial Color Die Proofs	22
—Highest Award to U. S. Essays & Proofs	158
—Stamps For Fun and Profit (Review)	115
—U. S. Envelope Stamp Engravers & Firms	23, 89
—U. S. Fakes From Proofs	120
—U. S. Postal Card Essays & Proofs	46, 105, 169, 207
Caldwell, G. W.—A Mecklinburg-Strelitz Rarity	88
—Belgium's Termonde Commemorative	14
—Ceres On First French Stamps	88
—Dr. Julian Blanchard Honored	235
—E. P. Society Catalog of Essays & Proofs	40, 93, 228
—First Intaglio Engraved Stamps of Spain	92
—Harmer Private Treaty Offers (Review)	183
—James Berry New Zealand Stamp Artist	71
—Joe Mandos Honored	144
—Mueller Catalog of Switzerland & Lichtenstein (Review)	234
—"Pat" Herst and the 1855 Proofs of New Zealand	148
—Saxony 10 Neu-Groschen of 1856	117
—Sol Glass Accredited Observer to United Nations	119
—Switzerland 20 Centimes Die II 1949 Issue	22
—The Fuchs Portrait of King Edward VII	17
—The Lowe Annual Review (Review)	164
—The Story of the Ohio Sesquicentennial Stamp (Review)	116
—U. S. Puerto Rico Commemorative of 1949	19
—Zumstein Europe Catalog (Review)	113
Call For Annual Meeting	114
Canada: The Dies for the 1859 Issue, <i>by Henry Gates</i>	159
Catalog of Essays & Proofs, The E-P Society	40, 93, 228
Ceres on First French Stamps, <i>by G. W. C.</i>	88
Chapter Meetings, Reports of	58, 122, 187, 249
Classification, <i>by Wm. W. Wiley</i>	121
Complete Guide To Stamp Collecting (Review) <i>by J. B.</i>	117
Convention, 1953, Minutes of	237
Costa Rica Stamps, Guanacaste Overprints on	84
Dry Rot, <i>by P. H. T.</i>	118
Editor, New, A Word From	56
Eight Hundred (800) Proof, <i>by P. H. T.</i>	18
Envelopes, Our First, <i>by Prescott Holden Thorp</i>	131
E-P Society Catalog of Essays & Proofs, <i>George W. Caldwell, Chairman</i>	40, 93, 228
E-P Society 1953 Convention, Minutes of	237
—Dinner	235
—Remarks of Thomas F. Morris	236
E-P Society Officers and Committees	2, 66, 130, 194
E-P Society Official Business	60, 122, 186, 247
Essays of International Character, <i>by Alvaro Bonila-Lara</i>	145
Essays, Paraguay, <i>by Elliott Perry</i>	148
Europe, Zumstein Catalog of (Review) <i>by G. W. C.</i>	113
Exhibitions and Awards	29, 144, 158, 164, 247
French Stamps, Ceres on, <i>by G. W. C.</i>	88
French Stamps in Imperforate Sheets	117

	Page
Fuchs Portrait of King Edward VII, <i>by G. W. C.</i>	17
Gates, Henry—Canada: The Dies for the 1859 Issue	159
The President's Transmitter	195
Glass, Sol, Accredited Observer to U. N., <i>by G. W. C.</i>	119
Glass, Sol,—U. S. XX Century Essay Designs, Models & Proofs	30, 72, 165, 224
Goodall Trial Color Die Proofs, <i>by Clarence W. Brazer, D.Sc.</i>	22
Great Britain Design Competition, Some Notes on the, <i>by Edgar Lewy</i>	85
Guanacaste Overprints on Costa Rica Stamps	84
Hackett, Robert P. (Obituary)	58
Harmer Private Treaty Offers (Review) <i>by G. W. C.</i>	183
Harvey, O. L.—Basic Word Patterns in Postage Stamp Design	97
—Principles of Stamp Design	15
Hidalgo 1884-85 Issue, No Proofs of	88
Highest Award to U. S. Essays & Proofs, <i>by C. W. B.</i>	158
Iselin, Faustina, Swiss Designer	84
Koch, Willi, Swiss Designer	92
Letters to the Editor	221
Lewy, Edgar,—Some Notes on the Great Britain Design Competition	85
Lowe Annual Review, the (Review) <i>by G. W. C.</i>	164
Mandos, Joe, Honored, <i>by G. W. C.</i>	144
Mandos Trophy	164
Mecklinburg-Strelitz Rarity, <i>by G. W. C.</i>	88
Mexico, No Proofs of Hidalgo 1884-85 Issue	88
Membership Drive	223
Morris, Thomas F.—Marcus Wickliffe Baldwin, Bank Note Engraver	3, 75, 149, 196
—Remarks at 1953 Convention Dinner	236
Mueller Catalog of Switzerland & Lichtenstein (Review) <i>by G. W. C.</i>	234
New Zealand, James Berry Stamp Artist, <i>by G. W. C.</i>	71
New Zealand, "Pat" Herst and 1855 Proofs of, <i>by G. W. C.</i>	148
Obituaries; Robert P. Hackett	58
—Ignatz Reiner	58
—Otis Spencer	58
Ohio Sesquicentennial Stamp, The Story of (Review) <i>by G. W. C.</i>	116
Paraguay Essays, <i>by Elliott Perry</i>	148
Perry, Elliott,—Paraguay Essays	148
Principles of Stamp Design, <i>by Oswald L. Harvey Ed.D.</i>	15
Reiner, Ignatz (Obituary)	58
Reports of Chapter Meetings	58, 122, 184, 249
Rich, S. G., Trophy	144
Roosevelt Album of Small Die Proofs, <i>by Allan M. Thatcher</i>	67
Saxony 10 Neu-Groschen of 1856, <i>by G. W. C.</i>	117
Small Die Proofs, The Roosevelt Album of, <i>by Allan M. Thatcher</i>	67
Smithsonian Institution Reports, <i>by P. H. T.</i>	206
Spain, First Intaglio Engraved Stamps of, <i>by G. W. C.</i>	92
Spencer, Otis, (Obituary)	58
Stamp Design, Principles of, <i>by Oswald L. Harvey, Ed.D.</i>	15
Stamped Envelopes, Our First, <i>by Prescott Holden Thorp</i>	131
Stamps For Fun and Profit (Review) <i>by C. W. B.</i>	115
Swiss Designers—Albert E. Yersen	84
—Faustina Iselin	84
—Willi Koch	92
Switzerland 20 Centimes Die II 1949 Issue, <i>by G. W. C.</i>	22
Thatcher, Allan M.—The Roosevelt Album of Small Die Proofs	67
Thorp, Prescott H.—A Word From The New Editor	56
—Dry Rot	118
—800 Proof	18
—Our First Stamped Envelopes	131
—Smithsonian Institution Reports	206
Thurn & Taxis Stamps, Printers of	113
Transmitter, The President's, <i>by Henry Gates</i>	159
United Nations, Sol Glass Accredited Observer to, <i>by G. W. C.</i>	119
U. S. Envelope Stamp Engravers & Firms, <i>by Clarence W. Brazer, D.Sc.</i>	23, 89
U. S. Fakes From Proofs, <i>by Clarence W. Brazer, D.Sc.</i>	120
U. S. Postal Card Essays & Proofs, <i>by Clarence W. Brazer, D.Sc.</i>	46, 105, 169, 207
U. S. Puerto Rico Commemorative of 1949, <i>by George W. Caldwell</i>	19
U. S. XX Century Essay Designs, Models & Proofs, <i>by Sol Glass</i>	30, 72, 165, 224
U. S. Stamp Designers & Engravers Tentative List, <i>by S. Altmann</i>	34, 101, 182, 227
Wiley, Wm. W.—Classification	121
Yersen, Albert E., Swiss Designer and Engraver	84
Zumstein Europe Catalog (Review) <i>by G. W. C.</i>	113

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Contents

The Black Die Proofs of the Belgium Souvenir Sheets, by Fred Barovick, Ph.D., D.Mus.	67
Color in Philately, by Elliott Perry	74
A Hundred Years of Bank Note Engraving in the United States, by Robert Noxon Toppan	75
Marcus Wickliffe Baldwin Bank Note Engraver (continued) by Thomas F. Morris	81
Perkins Bacon Records to 1900 (review) by Clarence W. Brazier, D.Sc.	91
U. S. XX Century Essay Designs, Models and Proofs (continued) by Sol Glass	96
Call for Annual Meeting	99
Report of Auction Sales of Proofs	100
United States Postage Stamps 1945-52 (review) by P. H. T.	102
United States Patent Office, by S. Altmann	103
Postage Stamp Design Exhibition at the National Philatelic Museum, by C. W. B.	107
Dominican Republic 1880 Issue Was Typographed, by Elliott Perry	108
The E-P Society Catalogue of Essays and Proofs (continued) by George W. Caldwell	109
Essay-Proof Society Bestows Honorary Memberships on Clarence W. Brazier and Chester A. Smeltzer	115
Amadeo Dell'Acqua Argentine Stamp Artist, by George W. Caldwell	119
The Romagna (review) by G. W. C.	120
Galvez Catalog of Spanish Colonies and Ex-Colonies (review) by G. W. C.	121
Society Official Business	121

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The Black Die Proofs of the Belgium Souvenir Sheets

By Fred Barovick, Ph.D., D.Mus.

On Saturday evening, October 31, 1953, the New York Chapter of the Essay-Proof Society held a meeting at the Robert Treat Hotel in Newark, N. J. (this during the 19th annual convention of the American Philatelic Congress). Upon this occasion, the author's collection of Belgium Souvenir Sheet Black Die Proofs was shown for the first time. The response was such that he was requested by the editor to write a description of them for the *ESSAY-PROOF JOURNAL*, the following notes being the result.

For a very limited presentation, the Belgian Government decided to reprint some of its important commemorative stamps, some regular issues and some Souvenir Sheets, all issued from 1932 through 1944. These so-called reprints were printed from the original plates and dies, in black, on a fine white wove paper, together with an impression of the single embossed seal of the Department of Posts, Telegraphs and Telephones. This large seal, which measures about 53 mm, or slightly over 2 inches, in diameter, was usually embossed into the proof, in either the upper or lower margin, usually on the left side. In fact, ninety per cent came through with the embossing in the lower left margin. The seal itself signified that the reprinting of the stamp and sheets in this form of black die proofs had the official sanction of the Belgian government. The exact size of the completed proofs was from 5½ inches by 5½ inches to 6 inches by 7 inches, depending on how far away from the stamp the official seal was embossed into the paper. The stamp itself, printed in black (regardless of the original issued color), was of course in its original size, leaving a very wide sheet margin on all four sides. Official records tell us that *only ten of each of these black die proofs were made*, all impressions naturally being left imperforate.

The data on the following black die proofs, with the embossed seal, are only for those pertaining to the officially issued souvenir sheets of the Belgian Government.



(1) 1934: *Philatelic Exhibition Issue*. Originally issued for the Brussels Philatelic Exhibition, with an added surtax which went towards the ex-soldiers' Relief Fund. The design for each of the two values was taken from a photograph of King Leopold III, by Jean Malvaux of Brussels. The process was photogravure, and the printing was done by the Belgian Printing Works in Malines. The original stamps were printed in sheets of twenty (four across and five down). For the special die proof, a single impression of both denominations was made, each on a separate sheet.

The measurements are as follows: (a) 75c plus 25c: 17½ mm wide by 21½ mm high, centered in the complete white sheet of 5½ inches by 5½ inches.

(b) 1 fr plus 25c: 20½ mm wide by 23½ mm high, centered in the complete white sheet of 5½ inches by 5½ inches. (We illustrate this design only. The smaller stamp has the same portrait in a somewhat simpler frame.)



(2) 1935: *Brussels Philatelic Issue*. Released in connection with the Salon International du Timbres et Exhibition, Concoursle Timbres de Belgique et du Congo, May 25th through June 3rd. The design was taken from an old print of Francois de Tassis, the first postmaster of Taxis and the organizer of the first European postal system. The stamp itself was designed and engraved by Jean De Bast. The process was by acid engraving and the printing was at the Belgian Printing Works in Malines.

The measurements are as follows: The center impression (black) is $24\frac{1}{2}$ mm wide by 33 mm high, alone in the complete sheet, with a total over-all measurement of $5\frac{15}{16}$ inches wide by $6\frac{1}{2}$ inches high.



(3) 1936: *Borgerhout Philatelic Exhibition Issue*. Released for the Philatelic Exhibition held in honor of the centenary of that city, on October 3rd through the 11th. An added surtax was made at the time of selling the regular souvenir sheet. This went towards the National Anti-Tuberculosis Fund. The original design was taken from a photograph of the town hall in Borgerhout. The die was prepared by the photogravure process by Jean Malvoux of Brussels. The printing was done by the Printing Works in Malines.

The measurements are as follows: The black die proof itself measures $26\frac{1}{2}$ mm wide by $34\frac{1}{2}$ mm high, centered in the complete white sheet, having a total over-all measurement of $5\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.



(4) 1936: *Charleroi Children's Philatelic Exhibition Issue*. The regular sheet was issued after much demand by the officials of the town of Charleroi, who felt that since a special souvenir sheet was issued for the town of Borgerhout's philatelic exhibition, so

should a similar sheet be issued for the forthcoming Children's exhibition. At the very last moment the government decided to issue this sheet. The exhibition was held from October 18th through November 3rd. Also on this sheet, as on the other, there was an added surtax, which was donated to Queen Astrid's mother's home in Charleroi. The design shows the town hall or Hotel de Villa, and the belfry tower. The original drawing was made by Jean De Bast. The engraving and printing were done by the Printing Works in Malines.

The measurements are as follows: The black impression itself measures $28\frac{1}{4}$ mm wide by 33 mm high, centered in the complete white sheet, having an over-all measurement of $5\frac{7}{8}$ inches wide by 7 inches high.



(5) 1937: *International Music Congress*. This souvenir sheet was issued in honor of Belgium's greatest violinist, Eugene YsaÏe, and to commemorate the International Music Congress held in Brussels on Sept. 15, 1937. The design shows the picture of Queen Elizabeth with part of a violin in the upper left background, plus the reason for its issue inscribed at the bottom. The denominations at the lower right show an added surtax, which went towards the Queen Elizabeth Musical Foundation. The top and side margins of the stamp are filled in with the name of the country in French and in Flemish, and the date "1937". The photogravure die was prepared by Jean Malvaux of Brussels, with the printing being done at the Printing Works in Malines.

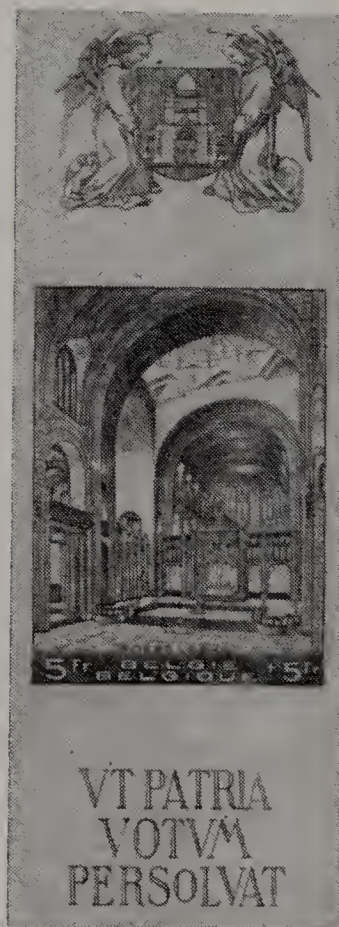
The measurements are as follows: Four black proof impressions, each measuring 24 mm wide by $34\frac{1}{2}$ mm high, and each impression spaced equally apart by a 4 mm



margin, centered in the complete white sheet, having an over-all total measurement of $5\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

(6) 1938: *King Albert Memorial Issue*. Released in honor and in dedication of the monument to King Albert, held at Nieuport on February 17, 1938, by the Belgian War Veterans. The added surtax went to help defray the expenses for the monument. The design shows the likeness of the monument, with a picture of King Albert in his war uniform in the upper left corner. In the regular sheet there were margin inscriptions both in French and in Flemish. The photogravure was prepared by Jean Malvaux of Brussels. Printing was done at the Printing Works in Malines. In the black die proof the margin inscriptions were omitted.

The measurements are as follows: The black impression measures 52 mm wide by 35 mm high, centered in the complete white sheet, having an over-all total measurement of $5\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches high.



(7) 1938: *Koekelberg Souvenir Sheet*. Issued to commemorate the National Cathedral of the Sacred Heart of Koekelberg, with an added surtax that went towards helping to raise funds to complete the Basilica. The design shows the picture of the interior of the Basilica itself. Above the stamp, with a margin of 6 mm, are the Episcopal Arms, and below the stamp, with a marginal spacing of 7 mm, we have in three lines the words:

VT PATRIA
VOTUM
PERSOLVAT

The engraving was prepared by Jean Malvaux of Brussels and the printing was done by the Printing Works in Malines. The black die proof was released exactly like the regular souvenir sheet, with both the top and bottom margin inscriptions.

The measurements are as follows: The stamp impression itself measures $14\frac{1}{2}$ mm wide by $33\frac{1}{4}$ mm high, centered in a complete white sheet with the Episcopal Arms 6 mm above the impression and the three lines of words (as above) spaced 7 mm below the impression; the complete proof sheet having the total over-all measurement of $5\frac{13}{16}$ inches wide by 7 inches high.



(8) 1941: *Winter Relief*. To help alleviate the hardships of winter, and to aid the Tuberculosis Camps throughout Belgium, the government decided to issue a complete set of stamps, plus two souvenir sheets, one being perforated, the other imperforate. Each stamp and each souvenir sheet had an added surtax for that purpose. The design of each stamp showed the Arms of an important city in Belgium. Each souvenir sheet had the complete set of the nine different values (three rows of three stamps each), but the colors were changed from those of the stamps themselves. The printing was made by the photogravure method by the Printing Works in Malines. The black die proof of the souvenir sheet which we illustrate here shows only one of the nine stamps (that of the city of Masselt), and is located as No. 7 in the sheet. In place of the other stamps there is the name of each city (in both French and in Flemish), with the addition of a small tuberculosis cross under each name. These city names are in the exact position that they occupy in the missing stamps of the sheet. In other words, had the stamps been printed on this proof, the city names would have been part of the stamps themselves.



(9) 1941: *The Orval Souvenir Sheets*. These two sheets were released to help pay for the restoration of Orval Abbey. The design shows the picture of two monks looking over a prospective blueprint, with the completed abbey in the background. It was taken from one of the many religious paintings by Hubert Dupond. It was made by the photogravure process, with the printing being done at the Printing Works in Malines. It

should be noted that the only difference between the two proofs is in the inscriptions, with the first having "BELGIE BELGIQUE" in the lower right corner of the impression itself, and the second having these same two words reversed—"BELGIQUE BELGIE". This was done so as to have the released regular souvenir sheets with the first inscription as the perforated sheet, and the reversed inscription as the imperforate sheet. Both of these black die proofs omit all of the margin inscriptions that the regular souvenir sheets had. Only the impression of the stamp itself is on the proof.

The measurements are as follows: The black impression alone measures 54 mm wide by 35 mm high, centered in a complete white sheet measuring $5\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches high. The above measurements are exactly the same for both proofs.



(10) 1942: *Social Service*. To help with the National Social Service Work among the families of the Belgian soldiers, the government released a set of stamps and a souvenir sheet, all bearing an added surtax for this purpose. The designs were taken from various historical portraits of past royalty. The photogravure and printings were made by the Printing Works in Malines. The black die proof of the souvenir sheet shows the pictures of Archduke Albert and the Archduchess Isabella. Enclosed in a frame around each picture are both the postage and surtax values, plus the birth and death dates of each, with their names at the bottom.

The measurements are as follows: Each impression is $24\frac{1}{2}$ mm wide by $34\frac{1}{2}$ mm high, separated by a narrow vertical margin of 3 mm, both centered in a complete white sheet having the total over-all measurement of $5\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches high.



(11) 1942: *The Saint Martins Souvenir Sheets*. These were issued both in perforated and in imperforate varieties as the highest values of a special set of stamps and sheets, all coming with an added surtax to help aid the victims of the severe cold winter during the war. The design, being the same for both the sheets as well as the stamps, shows one of the statues of St. Martin. Photogravure and printing were by the Print-

ing Works in Malines. The same as with previously issued perforated and imperforate sheets, the only difference in the stamps (or black die proofs) is that the French and Flemish names of the country are reversed on one from the other.

The measurements are as follows: The black die impression is $34\frac{3}{4}$ mm wide by $52\frac{1}{4}$ mm high, centered in a complete white sheet measuring a total of $5\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches high, the same for both.



(12) 1941: *The Queen Elizabeth Music Foundation Sheets*. These were issued with an added surtax which went to aid the Foundation, the design being the same for both sheets (and proofs), except as before, that the French and Flemish names of the country were reversed on the imperforate sheet from that on the perforated sheet. The design shows a picture of the Music Chapel, with a background of beautiful clouds. In the foreground is the country's name plus the well known music symbol of a lyre on the left and the royal crown on a pedestal at the right. The printing was done at the Printing Works in Malines by the photogravure method. The black die proofs are exactly the same as the regular souvenir sheets, except that the top and bottom margin inscriptions were omitted. The original souvenir sheets were printed in a brown lilac color.

The measurements are as follows: The black impression measures $42\frac{1}{2}$ mm wide by $32\frac{1}{2}$ mm high, centered in a complete white sheet having the total over-all measurement of $5\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches high.

Duty Plate and Key Plate Defined

Students of British Colony issues frequently make use of the above terms in connection with the use of designs common to many colonies. The Gold Coast issue of 1901 (Scott's design A5) is an example: Gambia issue of 1898 (Scott's design A2) is another. The name of the colony and the denomination form the duty plate while the remainder of the design—common to other colonies—forms the key plate. These terms apply likewise to dies and transfer rolls. Obviously, they would not apply to a plate, die or transfer roll containing the complete design such as would ordinarily be used in producing a monochrome issue. However, we do not mean to imply that all monochrome issues are printed from plates containing the complete design.

It has been stated that De la Rue developed this key-plate method for cheaper production of British stamps, the 1879 issue of Antigua being the first.

G. F. C. Smillie engraved the dies for the 7 Centesimos stamp (Scott's design A25) issued by Uruguay in 1883, and the 10 Centesimos stamp (Scott's design A26) issued in 1884. This information derived from Smillie's scrap book.

Color in Philately

By Elliott Perry, E. P. S.

In JOURNAL No. 41, Page 46; "Immersion in hydrogen peroxide will replace the dark sulphur with the original oxygen, thus restoring the original color." I think not. If Johnny Andrews told me correctly, that is not what happens. Some pigments, particularly certain reds, oranges and yellows, will combine with sulphur and form a film of sulphate (?) which is black, on the surface of the stamp. When peroxide is added the extra atom of oxygen unites with the sulphate to form a sulphite, which is white, but the film of white is so thin that the original color shows through it.

I cannot recall which of the two sulphur compounds is formed first, sulphate or sulphite, or sulphide, but by whatever name they are called the first is black and the second is white. The sulphuration (sulphureting) will appear to be brown or black according to the thickness of the film.

"Only mint stamps or proofs should be color named." I beg to disagree. Suppose no mint copies of certain color varieties can be found. Are we obliged therefore, to assume that used copies in such hues, tints or shades must be changelings—either natural or artificial? [No, but when mint stamps are available they should be used. C.W.B.]

For instance, take the U. S. 24c 1861 "steel-blue." I am sure there are used copies which are a good match for the die proof you have shown me. But there is excellent reason to believe that those stamps, and other copies which show no tinge of blue, and still others which are decidedly bluer, all came out of one printing which was probably the first printing that was made to be issued and used for postage.

If the bluish-gray of the die proof was the color in which the stamps were printed, then are we not obliged to assume that the blue tinge faded out completely from some copies, while more often it became more or less intensified, producing the bluest stamps of the "steel-blue" group? That suggests the possibility of "developed colors". I have been doubtful if these occur on stamps altho that is the way vegetable indigo blue was made on wool. The dyeing liquor is not blue. It is clear, about water thickness, and brownish. The wool was dipped into the bath and then hoisted out and oxidized by exposure to air, the blue color being produced by oxidation.

Some colors in the violet and purple group and considerably grayed, may well be the result of different mixes of ink or pigments, especially when printings were made over a period of years as were the 24c 1861-68 stamps. Who can be sure the mint stamp is the original color when there is evidence that the pigment itself was not a stable color?

Of course I agree that proof impressions, and particularly die proofs, are more apt to show the color in which they were printed. Obviously, they should be named by a standard. Perhaps a nomenclature is more important than to me it seems to be. Anyhow the use of color names that convey a fairly exact meaning is helpful.

Keep up the good work.

Latvia Essays and Proofs

Stamps for June 20, 1953, contains a three page illustrated article about Latvia Essays and Proofs to 1934, by Victor Meyer-Brehm, Ph.D., calling attention to "Die Briefmarken Lettlande" published by the Riga Philatelic Society in 1940. We wish Dr. Meyer-Brehm was a member of the Essay Proof Society and acquainted with our definitions as he calls many partial and incomplete designs "proofs" whereas we term them "essays" because they were no doubt essayed for approval prior to approval of the final completed design as issued in stamp form.—C. W. B.

A Hundred Years of Bank Note Engraving in the United States

By Robert Noxon Toppan

Editor's Note.—The following brief history of the American Bank Note Company, covering the hundred-year period from 1795 to 1895, was written by the late Robert Noxon Toppan, then a member of its Board of Trustees, and was read by him before that body in 1896, being afterwards printed in pamphlet form and distributed to its stockholders. An "Addenda" extends the record to 1934. It has been suggested by one of our members, whose family, incidentally, have been stockholders in this great engraving company for more than half a century, that its republication in the JOURNAL might be of interest to many of our readers. The subheadings have been added.

In commemorating the Hundredth Anniversary of the establishment in the United States of the business of Bank Note Engraving as a special and separate profession, the seal of the American Bank Note Company bearing the date of 1795,* it may not be uninteresting to us, the present Trustees of the company, and to our successors, who will hold in trust the well-earned reputation of our predecessors, to give a brief sketch of the progress made in the past century.

It will be seen that from very small beginnings a large corporation has been slowly developed, which for efficiency, skill and artistic talent has no rival in America or Europe. The principal facts concerning the early history of bank note engraving in the country are taken from an article published in the "Crayon" in 1855, vol. 1, p. 116, written by Mr. Charles Toppan, who had exceptional means of knowledge, having been a pupil of Mr. Gideon Fairman in Philadelphia, as early as 1814, when the older engravers were still alive, all of whom he knew personally.

Colonial Paper Money

As we have to deal with the engraving and printing of notes issued by banks during the past century, it is unnecessary to make more than an allusion to facts preceding that time. Before the establishment of the Massachusetts Mint in 1652, there were, according to the records of that colony, notes of some kind used in payment of debts, owing to the scarcity of metallic money. In the Proceedings of the American Antiquarian Society for October, 1884, is published an interesting account of a private bank of credit established in Massachusetts in 1671, the projector being the Rev. John Woodbridge of Newbury, which is known to have issued notes in September, 1681; and in 1686 another bank was founded in the same colony,—the first chartered in the country,—the chief promoter being Capt. John Blackwell, a military friend of Cromwell, who became afterwards the Deputy Governor of Pennsylvania. Those banks remained in existence a short time only. In 1690 came the issue of colony bills, made necessary by Phip's disastrous expedition against Canada,—bills based on the credit of the colony,—an example followed in time by the other colonies and provinces.

In the unpublished archives of Massachusetts, the three following items are preserved in vol. ci., pp. 238, 320, 360, when the colony had become a royal province: "March 12, 1702-3. To Mr. Jno. Conny for graving 3 plates for Bills of Credit £30.00.0 Nov. 26, 1706. To prevent counterfeiting, a plate to be provided with eight blazons and put on by the engravers; the denomination to be put in the centre. June 1709. Scroll of red ink to be printed on bills of credit."

The Land Bank of 1740, which was suppressed by royal authority, has been described by Mr. Davis in the "Transactions of the Colonial Society of Massachusetts," Series I., vol. iii., in an interesting and scholarly paper, showing great research.

* As stated further along in this history, the American Bank Note Co. was actually organized in 1858 (incorporated April 1), being formed by the consolidation of seven of the leading bank note engraving firms then in the United States.—Editor.



An Early Home of the American Bank Note Co.
142 Broadway, New York

At the breaking out and during the progress of the Revolutionary War, paper money, as is well known, was put in circulation by the colonies, and by the Continental Congress. The notes issued by the Provincial Congress of Massachusetts in 1775 were engraved by Paul Revere. The most artistic of any that were then used were those of South Carolina in 1779; on the backs of those bills were classical figures of antiquity, well-designed and well-executed.

First Banks to Issue Notes

In 1781 the Bank of North America in Philadelphia was incorporated, which has continued to be a flourishing institution to this day. In 1784 the Massachusetts Bank in Boston was chartered, which has also remained to the present time in a prosperous condition. Then followed in 1791 the establishment in Philadelphia of the Bank of the United States with its various branches,—that city being the national capital and the seat of the Mint. The same year the Bank of Maryland commenced its operations, although it had obtained its charter the previous year. The Bank of New York received its charter in 1791, although it had begun to do business somewhat earlier. The Providence Bank in Rhode Island went into operation also the same year. The Union Bank of Boston in 1792. The Bank of Pennsylvania in 1793. The Bank of Baltimore in 1795, and the Bank of Nantucket also in 1795. After this date the number increased so rapidly that by the year 1804 there were forty-five banks doing business in the country.

The year 1795 may be, therefore, considered as the date when the engraving and printing of bank notes claimed the exclusive attention of a certain class of engravers.

Earliest Bank Note Engravers

The earliest notes of the Bank of North America, which I have seen, bearing the date of 179—, the final number being left to be written, has no imprint with the name of the engraver. The probability is, however, that the engraved lettering of those early notes, as well as those previously issued, and the printing were executed by Robert Scott, the vignettes having been made, according to Mr. Toppan's account, in England by the elder Heath. Mr. Robert Scott, an educated English engraver, came to Philadelphia, according to Dunlap's "History of the Arts of Design in the United States," in 1788. He was called by Mr. Toppan, "skilful in the department of lettering and a favourite engraver." His name appears in the first published directory of Philadelphia in 1791, as an engraver living at 36 Chestnut Street. He subsequently moved to 2 Carter's Alley. In 1793 he was appointed engraver to the Mint, then recently established. In the directory of 1797 his name appears as "engraver and copper plate printer," although still connected with the Mint.

From Robert Scott can be traced the direct descent of the main line to the American Bank Note Company. His pupil and assistant was John Draper, a Pennsylvanian by birth, who was also skilful as a letter engraver. In the latter part of 1810, or the early part of 1811, Mr. Draper helped to found the firm of Murray, Draper, Fairman & Co., which was soon favorably known throughout the entire country. Mr. George Murray, the senior partner, was a Scotch engraver, who had come to Philadelphia a short time previously.

Mr. Gideon Fairman, born in Connecticut in 1774, was considered to have the greatest talent and taste of any of the vignette engravers in the country, and few equals in Europe. He copied Mr. Heath's vignette for the Bank of North America upon a steel die, which was used for that bank many years. Previous to his coming to Philadelphia in 1810, he had acquired considerable reputation in Albany by his excellent and artistic work done for some of the banks of New York and New Orleans. Mr. Charles Toppan, born in Newburyport in 1796, was, as has already been stated, a pupil of Mr. Fairman, who, upon the death of Mr. Murray and Mr. Fairman, became a partner, the firm name being Draper, Toppan, Longacre & Co. Mr. J. B. Longacre, a native of Pennsylvania, and pupil of Mr. Murray, was an engraver of considerable talent who in 1844 succeeded Mr. Christian Gobrecht as engraver to the Mint. Upon the decease of Mr. Draper and

the retirement of Mr. Longacre, the firm became Toppan, Carpenter, Casilear & Co. in 1849, and Toppan, Carpenter & Co. in 1853, when Mr. John W. Casilear, the well-known artist, retired. In 1858 Mr. Toppan was elected unanimously to the presidency of the American Bank Note Company, then organized, whose principal seat is in New York, that City having become the commercial centre of the country with branches in other cities.

Inventions of Jacob Perkins

The reputation of Murray, Draper, Fairman & Co. was such, particularly after Mr. Jacob Perkins (born in 1766 in Newburyport) had joined them in 1816, whose mechanical talent revolutionized to a great extent the process of engraving and printing, that Sir Charles Bagot, the British Minister, resident at Washington, urged the firm, in 1819, to go to Europe, in order to offer their services to the Bank of England, whose notes had been counterfeited. Mr. Perkins had invented what were known as "Stereotype steel plates", which were then considered impossible of imitation by counterfeiters. Those plates were composed of steel blocks covered with engraving, principally the denomination repeated in very small letters. By substituting steel for copper, the number of impressions taken from a single plate was much increased. He also invented a mode of "transferring," by which the finest and most delicate vignette can be transferred from a flat piece of steel to a steel cylinder, which being hardened by chemical action is ready to be applied to many plates or to different places on the same plate. The engraving thus reproduced retains all the delicacy of the original. This invention was somewhat similar to Gutenberg's invention of movable types. The process having been greatly improved within the past few years, plates of a large size, formerly considered impossible, are now hardened. Mr. Perkins was also the first to make and employ a roller for applying the ink to the engraved bankplate, instead of a dabber, which had been formerly used; the roller distributes the ink over the surface of the plate with greater regularity and evenness.

The suggestion of Sir Charles Bagot being favorably received, two members of the firm, Messrs. Fairman and Perkins, accompanied by Messrs. Toppan and Spencer went to England in 1819, the other partners remaining in Philadelphia. They were hospitably received in London, but were not successful in obtaining the work of the Bank of England, owing, it is said, to the large price demanded by Mr. Perkins for his patent, although Sir Joseph Banks, Chairman of the Bank Committee, spoke in favor of the American plan. Mr. Charles Heath, an English engraver of eminence, having joined them, a prosperous firm was founded under the name of Perkins, Fairman & Heath, still existing as Perkins, Bacon & Co., in London. Mr. Perkins remained in England, where he died in 1849. Messrs. Fairman, Toppan and Spencer returned to the United States after a few years' absence.

The earliest notes of the Massachusetts Bank of 178— do not bear the name of the engraver. Those of 181— bear the name of A. Reed; and those of 18—, which are more elaborate, the name of Heogland. This is undoubtedly Mr. William Heogland mentioned by Dunlap as a wood-engraver in Boston. After July, 1809, by act of the legislature, the notes of all the banks of Massachusetts had to be made according to Mr. Perkin's patent.

It may be interesting to notice that the earliest issues of the Massachusetts Bank were of the denominations of \$1, \$1½, \$2, \$2½, \$3, \$3½, \$5, \$6, up to and including \$100, while the Bank of North America emitted notes as low in value as twenty-five cents,—the lowest I have seen.

Mechanical Engraving

The mechanical improvements kept pace with the artistic. "Mr. Brewster, an ingenious mechanic, employed by the Philadelphia firm, made a steel die by means of a variety of small punches, of a very complicated character and difficult of imitation. This die was impressed by machinery upon the margin of the notes, and a small oval one of the same character was employed for the denominational figure." In 1812 Mr. William Rolinson invented in New York a machine for ruling waved lines. Mr. Asa Spencer of Connecticut made a geometric lathe, with its infinite variety of figures, which was subse-

quently improved by Mr. Cyrus Durand of New York, and Mr. C. W. Dickinson of New Jersey. Mr. Gobrecht of Philadelphia was the inventor of a machine for medallion ruling. The more recent pantagraph does a certain class of engraving, which was formerly executed by hand, while the printing-press lately made by Mr. J. Touro Robertson, one of the vice-presidents of the American Bank Note Company, is a great improvement over the hand and other presses formerly used.

Some Eminent Bank Note Engravers

The most eminent engravers of the country have devoted their talents to the embellishment of our bank notes, including Mr. A. B. Durand of New York, who became president of the National Academy of Design, a pupil of Peter Meverick; Mr. J. W. Casilear of New York, who attained very high rank as a landscape painter; Mr. Nathaniel Jocelyn of Connecticut; Mr. Alfred Jones, born in England, but who came to America at an early age; Mr. Mosley I. Danforth of New York; Mr. James Smillie, a native of Scotland; Mr. Felix O. C. Darley of Philadelphia, who as a designer of vignettes had no equal, his drawings being beautiful works of art; Mr. F. Rawdon of New York, and many others. Among those of earlier date may be mentioned Mr. William Harrison, who came to Philadelphia from England in 1794, whose family have continued in the same career for three generations, one member being still connected with the company.

Organization of the American Bank Note Co.

In 1858 the various firms of the country, consisting of Toppan, Carpenter & Co., whose chief office was in Philadelphia; Rawdon, Wright, Hatch & Edson whose principal seat of business was in New York; Danforth, Perkins & Co.; Jocelyn, Draper, Welch & Co.; Wellstood, Hay & Whiting; Bald, Cousland & Co., and John E. Gavit of Albany, came together forming the American Bank Note Company. In 1879 two newer corporations, the Continental Bank Note Company and the National Bank Note Company, united themselves with the American.

The list of presidents is as follows:—

Mr. Charles Toppan, 1858-1860.
 Mr. Tracy R. Edson, 1860-1863.
 Mr. George W. Hatch, 1863-1866.
 Mr. John E. Gavitt, 1866-1874.
 Mr. Albert G. Goodall, 1874-1887.
 Mr. James Macdonough, 1887 to the present time [1896].

The company is fortunate in having as its president a gentleman of capacity and long experience, Mr. Macdonough celebrating this year his fiftieth anniversary as a bank note engraver. The other officers have also been long connected with the business, while all the employees, being chosen for their skill and faithfulness, are an exceptional body of operatives.

The high position attained by the American engravers is manifested by the confidence reposed in their talent and integrity by foreign governments and corporations, orders having been received at various times, not only from the United States, but from Russia, Italy, Spain, Greece, Canada, Japan, Sweden, Australia, Mexico, Honduras, Salvador, Guatemala, Nicaragua, Venezuela, Colombia, Brazil, the Argentine Republic, Bolivia, Chili, Peru, Ecuador, San Domingo, Hayti, some of the Swiss cantonal banks, and corporations in England.

At the Annual Meeting, held at 86 Trinity Place, New York, in January, 1896, the following named Officers and Trustees were re-elected:—

President—James Macdonough.
Vice-Presidents—A. D. Shepard, J. Touro Robertson.
Secretary and Treasurer—Theodore H. Freeland.

Assistant Secretary—Jno. E. Currier.

Assistant Treasurer—J. K. Myers.

Trustees—W. J. Arkell, E. C. Converse, P. C. Lounsbury, Felix Campbell, J. B. Ford, J. S. Stout, R. N. Toppan.

Addenda

President Macdonough died January 6, 1903, and was succeeded in the presidency by Augustus D. Shepard and he in turn by Theo. H. Freeland in 1903. In 1906 the Company was reorganized with an increased capital and under the Presidency of Warren L. Green, a vigorous and successful campaign for foreign business was maintained. The large plant in the Bronx was established in 1911, and a special office building was built at 70 Broad Street.

Daniel E. Woodhull has been president since the death of Mr. Green in 1919.

The present [1934] Officers and Directors are:

President—D. E. Woodhull.

First Vice-President—A. Claxton Cary.

Vice-Presidents—H. Victor Keane, Jose A. Machado, J. Claudet, A. L. Schomp, George S. Hall, A. S. Major, J. H. Bagley.

Treasurer—Charles L. Lee.

Secretary—Geo. H. Danforth.

Comptroller—J. P. Treadwell, Jr.

Directors—Hon. P. C. Lounsbury, James B. Ford, Wm. Nelson Cromwell, Andrew V. Stout, Hon. Wallace Nesbitt, K. C., Alfred Jaretzki, D. E. Woodhull, Wm. E. Corey, Jas. L. Ashley, Moreau Delano, P. Chauncey Anderson, Jose A. Machado, A. Claxton Cary, Winthrop M. Crane, Jr.

[In 1935 D. E. Woodhull was succeeded by Albert L. Schomp as President. In 1952 the latter became Chairman of the Board and W. F. Colclough, Jr., President.]

E-P S Exhibits at Houston

Bob Plass reports as follows on the exhibits of our members at the A. P. S. Exhibition held in Houston, Texas, last fall:

Thomas F. Morris exhibited U. S. Air Mail Essays and Proofs in the Court of Honor (non-competitive).

Julian F. Gros was awarded the *Brazer Trophy* for his showing of U. S. Department Proofs complete.

Robert J. Plass was awarded the *Smeltzer Trophy* for his 1910 Centenary of Argentina essays and proofs.

Miss Metta Heathcote won the *Grand Award* showing Confederate Provisionals.

Donald B. Johnstone took Third in 19th Century U. S. for his Eagle Carriers.

Robson Lowe Annual Review, 1952-53

This digest of the Lowe auction and private treaty business is now available. In its 48 pages are listed and priced—it is well illustrated—many of the scarce and rare pieces that have been sold during the past season. Collectors who are familiar with the Lowe sales need not be told of the very high caliber of the material handled by this firm; many are the essays and proofs which come up in their auctions. Hence, this Review is an important document not only because of its general interest but still more as a reference work worthy of inclusion in any philatelic library.

This Review is priced at two shillings (28 cents) and can be obtained from our fellow member, Carl Pelander, 545 Fifth Avenue, New York 17. —G. W. C.

Marcus Wickliffe Baldwin

Bank Note Engraver

By Thomas F. Morris

(Continued from JOURNAL No. 41, page 12.)

First Trip Abroad - 1908

Baldwin had promised his old friend of National Bank Note days, W. Ponickau, that he would some day pay him a visit in England. As previously mentioned in this biography, Ponickau went to England in the seventies as an engraver for Waterlow & Sons and had remained with them since that time. The two men had not seen each other for over thirty years. Baldwin now had no ties which would restrain him from taking a journey and remaining away from home for long periods, if necessary. In the spring of 1908 he had the urge to take a real vacation and visit England and pay his respects to Mr. Ponickau, and to tour England and visit the many historical points of interest on the Island. He set his mind on doing this and plans were made to carry it out.

As the time approached for setting sail for England, embracing two months of travel and sight-seeing, he first desired to visit Lake George to inspect the progress of the work on his cottage on the way to completion at Glen Eyrie. He took off a few extra days the end of May to view the work. Whenever possible he always desired some one to accompany him on his long distance travels, and on this occasion he asked his two cousins then living with him to come along from Washington to see his new summer house and the surrounding territory, and to confirm that he had not exaggerated in his glowing accounts of the Lake's beauty. A full day was spent at the spot, where he put in his time doing many chores while the ladies kept busily engaged making and hanging curtains at the windows, the full use of which they knew would be held in abeyance until the following year. They left the next morning by signaling the lake boat and arrived at Albany in mid-afternoon and in time to visit the State Capitol, and that evening continued their journey to New York by the night boat. They parted on arrival, Marcus returning to Washington and his two cousins departing for Ocean Grove where within a few days they were to open for another season their summer hotel. It will not be amiss to inject these two women, Miss Conkey and Mary Chalmers, in writing about Baldwin's life because they were an important part of it from beginning to end. For many years they had been in the hotel business during the summer months and were very successful. They had built up a substantial business and their efforts brought them financial security. The close ties between Marcus and his two cousins were of long standing and meant much in their lives, and because of this close association Marcus felt financially secure and this gave him a certain freedom of action, with a minimum of responsibilities, far beyond that of the average person.

This forthcoming trip abroad was looked forward to with great eagerness. His party would be made up of fifteen other tourists and this group together would visit England and the countries of Europe. They set sail for Liverpool at 6:00 P. M. on June 26, 1908, from Quebec, Canada, on the Allen Line S. S. "Corsican". While the steamer was still at dock about ready to sail he saw one of the stevedores fall overboard and drown, and this unfortunate accident marred his first night on the high seas. The many days spent along the Jersey seashore in years gone by had generated in him great fascination for the sea. The realization that he was to spend ten or more days with jovial friends, some newly made, with complete relaxation, opened up a new life of travel and adventure so that this first ocean voyage was an extremely thrilling experience. The ship's arrival at Liverpool was much too soon for his liking.

After arrival at Liverpool he and his party turned their attention to visiting sections of England to the south of that city, and eventually came to London. It will be of interest to quote directly from his written word his impressions of the many places visited with his old friend W. Ponickau that first day in London:

London, Saturday, July 18, 1908.

Mr. W. Ponickau met me at the Holborn tube station this afternoon and took me to visit Hampstead Heath, changing cars at Leicester Sq. station, 45 minutes ride.

The Heath is a picturesque place in the suburbs of London and still a great place of resort for the working people as a picnic ground. It is left to grow up with vines and bushes and small groves of pines with winding paths and shady nooks to sit and rest when one is weary.

This place years ago was the resort of highwaymen and a dangerous place to be found in at night if one had anything of value about him.

The old tavern "The Spaniards" which at one time was the meeting place and resort of such highwaymen as Jack Sheppard, Claude Duval and Dick Turpin is still there doing business. And we went inside and looked around at the quaint old place. Here also is Jack Straws Castle where Dickens wrote some of his stories. Another old tavern and garden is in the neighborhood at which Hogarth used to stay. Here we took our lunch of tea, a lamb chop and some lettuce salad and jam.

At the top of the hill is a small pond, where it is said DeMaurer first told the first conception of his story of "Trilby" to a friend who persuaded him to have it published.

Just below the hill is what is known as the Vale of Heath.

We afterward visited Haxton, the birthplace of Arthur Horton wellknown at Tichborn and Shoreditch, the place where the mistress of Charles II, then a vagabond, fell in the ditch and died after being cast out because of being in disgrace at Court. From this the Borough derived its name. We also visited High St. where the very poor of London live and where we found the street full of hucksters and peddlers selling vegetables, provisions and all manner of clothing and household goods of poor quality.

His camera was a part of his luggage. His interest in hundreds of places visited is evidenced by a like number of negatives of scenes in England and Continental Europe later to be found in his effects. He was not content with only his camera; he found room for water color sketching equipment as well, and put it to full use on occasions when he could steal away from his party and devote a little time to painting scenes along the canals in Holland or the River Seine in France.

The ocean voyage and six weeks of touring through England, France and the Low Countries brought him complete satisfaction and so thrilled him that he made up his mind that at some future day he would take a similar journey and visit other parts of the world.

A few changes in engraving personnel had taken place at the Bureau since Baldwin's absence abroad. He was welcomed back, and among others to greet him were two old friends, Louis Schofield (picture and portrait engraver) and Frank Lamasure (letter engraver), both of whom had returned to again take up employment after working for the Western and American Bank Note Companies, respectively.

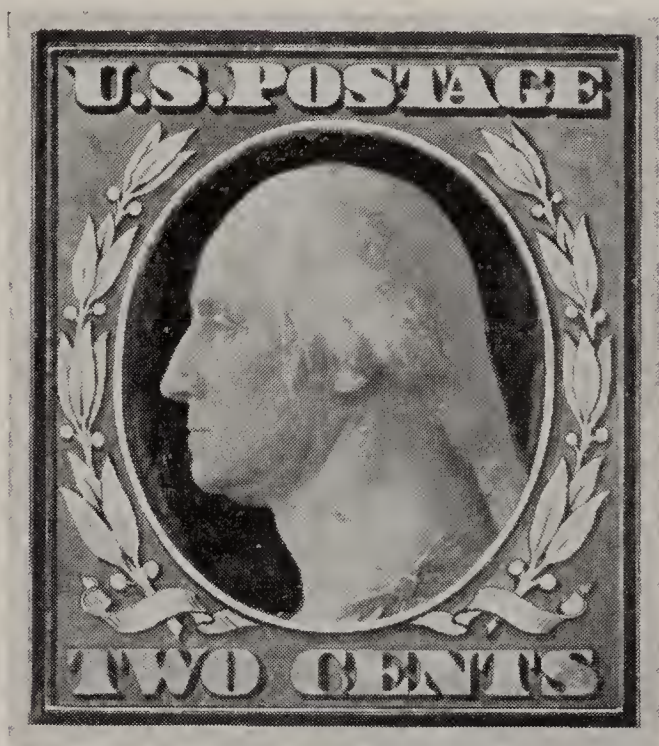
Franklin and Washington Portraits, 1908 Issue

Certain work that Baldwin was unable to finish when he departed for his European trip was taken up and finished before he was assigned the two profile portraits of Franklin and Washington after the Houdon busts for the 1908 issue of U. S. postage. A voluminous amount of data has since been compiled with reference to the 2 cents Washington stamp. The engraver, had he lived long enough, would have felt very much in the lime-light and would have been plagued trying to answer the many technical questions which have arisen over the years. He should have left behind a much more detailed record of his work on the Washington head; but there is found nothing more specific than on any other piece of engraving he had a part in in the development of some of the country's postage stamps.

This Franklin-Washington 1908 series was in use for many years. Before Baldwin's death in 1925 he had the satisfaction of knowing that the product from his graver was put to use by millions of his fellow Americans and had been seen by countless thousands throughout the world.



Proof (Large Die)



Wash Drawing by C. A. Huston (Reduced)

The stamp design, prepared by Mr. Huston, was pleasing in many ways; it was in good bank note style, and of a size which gave the engraver much latitude and an opportunity for more open work in his cutting. The quality of the work on both the Franklin and Washington heads ranks among his best and is worthy of a high place in the field of portrait engraving for our postage stamps.

Baldwin states that he "began the tracing for the head of Washington this A. M. for P. O. Die 427" (Sept. 24, 1908). Due to interruptions of other work, the die was not fully engraved until October 15th, and he accounts for approximately six days working time to complete it. His first work on the Franklin head (P. O. Die 428) was begun on October 17th, and having put in eight days work on the die, on October 31st he writes, "started a new Franklin head for stamp P. O. 439. Had the first one too close." The record shows that he completed this second die in six working days (on Nov. 9, 1908). From then to the end of that year he gave his attention to engraving two allegorical vignettes entitled "Commerce" and "Geography".

Most of us, no doubt, are entirely unfamiliar with the diverse ways and means that are employed by designers in the bank note fraternity in the development of designs of an allegorical character, and the time element involved in locating suitable material of a classical nature. Four individuals then living in the United States, artists of great distinction for creating allegorical designs and all of them outstanding mural painters—Messrs. Blashfield, Shirlow, Low and Cox—were available for such work, but any designs from their creative hands would have cost the Government a thousand dollars

minimum per design. The Bureau had had experience in this line fourteen years earlier when three of the above artists created the central designs for the \$1, \$2 and \$5 1896 Silver Certificates. It was not expected of Mr. Huston, the Bureau's designer, to be a creative genius in this phase of high art, for his work and previous experience were along entirely different lines. In seeking subject material he accomplished his objective by a different method. The approach he used in many instances can best be told by referring to an entry in Baldwin's diary of December 18, 1908, as follows:

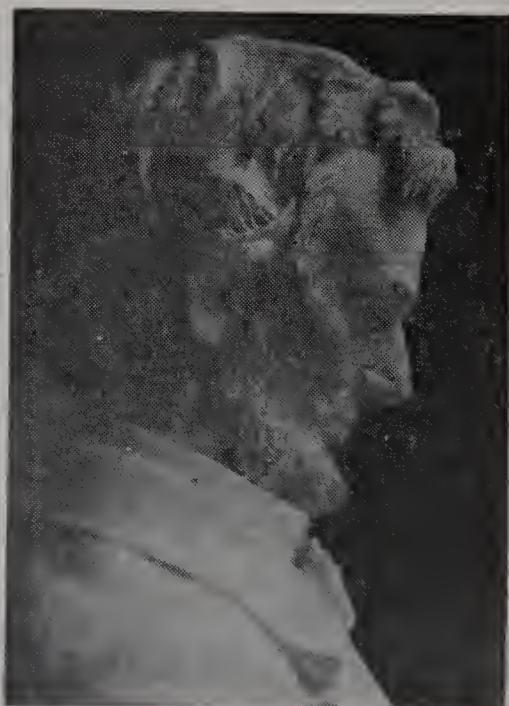
Preparing to engrave figure of History after sketch from figure taken from one of my German books.
Mr. Huston making sketch of figure for History.

1909 Lincoln Memorial Stamp

Marcus Baldwin was chosen to engrave the portrait for the 1909 Lincoln Memorial stamp. On January 2, 1909, Augusta H. Saint Gaudens, the wife of the deceased sculptor, sent her reply to President Theodore Roosevelt's telegram approving the use of one of her husband's busts of Abraham Lincoln in connection with the issuance of this stamp commemorating the one hundredth anniversary of the birth of the martyred President. Baldwin began his work on January 7th of that year, using a portrait of the plaster cast of the Saint Gaudens Lincoln then on exhibit at the Corcoran Art Gallery in Washington. A photograph only of the Lincoln head and shoulders in profile was taken from the full length plaster cast statue, which was a reduced facsimile of the larger bronze one then erected in Grant Park at Chicago.



Proof (Large Die)



Photograph of Plaster Cast of the St. Gaudens Lincoln.
Copied by Baldwin for 1909 Lincoln Memorial Stamp.

Agitation for this commemorative stamp started with certain Representatives in Congress late in December of the preceding year, but a resolution of the joint Congress for the issuance of a Lincoln stamp was not adopted until January 22, 1909. By that time the stamp had been fully engraved, as will be shown by Baldwin's records. It was a rush job from start to finish for the Bureau's personnel, embracing the designing, engraving, transferring and printing of the stamp.

The stamp was required to be delivered to the many post offices throughout the country by February 12th. This meant stepping up all phases of production, and this can best be illustrated by pointing out that Baldwin started from his home on two winter mornings before daybreak to reach the Bureau to begin his cutting by 7:00 A. M. The sequence of the engraver's work on this stamp was as follows:

P. O. Die 450

Jan. 7, 1909 8:30 A. M. to 10:00 A. M.
 Jan. 8, 1909 10:00 A. M. to 5:00 P. M.
 Jan. 9, 1909 7:00 A. M. to 9:00 A. M.
 Jan. 11, 1909 7:00 A. M. to 1:00 P. M.
 Jan. 11, 1909 Proof submitted of Stamp this P. M.
 Jan. 12, 1909 2 Cents Stamp P. O. 450 approved today.

The actual working time from tracing the head to its finished state embraced sixteen hours.

The time element was paramount in producing this new Lincoln commemorative stamp. It had a distinct bearing upon the decision of the Post Office Department to use the same design of frame and lettering as that appearing on the then current 2c Washington stamp, the portrait on which, as previously stated, was Baldwin's work. Perhaps this is the reason he was given the assignment of engraving the Lincoln portrait. It is established, beyond a reasonable doubt, that the same frame and lettering of the current 2c stamp was utilized in the Lincoln commemorative. It may be of interest to show how this conclusion is reached. A comparison of the finished proofs of the two stamps will give sufficient evidence that the etched lines in the leaves surrounding the portrait and the lettering and balance of the engraving of the frame are identical. There is, however, a minute difference in the width of the two portraits, causing one of the leaves to the left of the Lincoln portrait to come in direct contact with the outside line surrounding the portrait field.

It is a painstaking job to make a transfer from the original die and then eliminate parts of the engraving from the transfer roll, followed by a further transfer from the roll to the new die, upon which latter die the cutting of the portrait and other sections are added. Unfortunately, the records covering Baldwin's fifty-six years of bank note work fail to disclose the technical side of his work. They only give briefly the subject he had in mind to do from day to day.

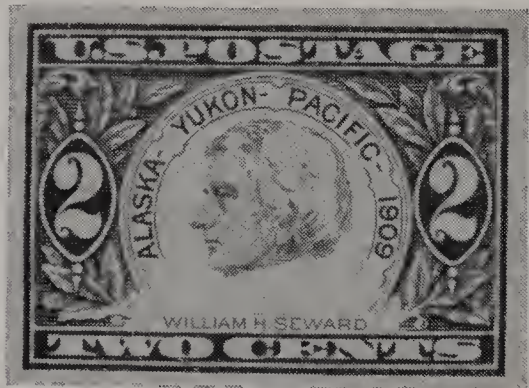
The Benjamin Franklin portrait which later embellished the face of the \$100 Federal Reserve Note issued in 1914 was engraved by Baldwin, he having started the engraving of the portrait on February 26, 1909. After three days of cutting he received word that the size was wrong and to stop all work. He began his tracing for the second Franklin head on March 6th and put in twenty-two days' work on the die, but it was left unfinished. Work on it was resumed in October, 1914, and the finished portrait was used on the front of the \$100 Federal Reserve note issued that year.

Seward Portrait for Alaska-Yukon Stamp

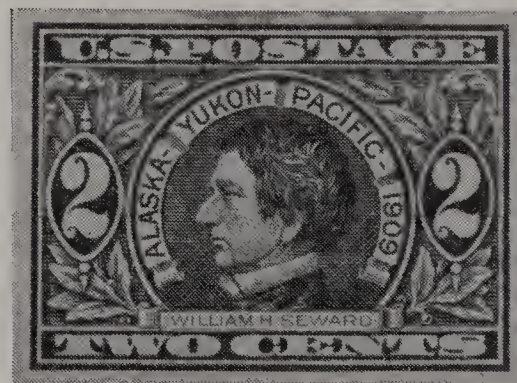
A cardboard proof of the cover design for the Government Souvenir of the Alaska-Yukon-Pacific Exposition held in Seattle, Washington, in the summer of 1909 was found in Baldwin's effects. No significance was attached to it until it was later discovered that



Engraving by Baldwin for Official Souvenir Booklet



Essay, Portrait Unfinished



Proof of Finished Stamp

he was responsible for its execution. It is particularly interesting because of Baldwin's portrait of William H. Seward, Secretary of State in President Lincoln's Cabinet, to be found on the 2c postage stamp commemorating this event. The work on the Souvenir was started first, then put aside on April 27th, when he began his work on P. O. Die 487 for the Alaska-Yukon stamp. His engraving of the die was continuous except for one day's interruption, and he finished it on May 6th, stating that it took "about 7 days" to complete. A large die proof impression of the engraving in an unfinished state is here illustrated for the first time.

Other work occupied his attention prior to taking his annual vacation in August, such as "Mail Carrier on Horseback for P. O. Auditor's Certificate", his further work on "Agriculture", Battleship "Olympia", "Dewey Medal" for a diploma, and the design of the U. S. 2c Hudson-Fulton stamp, which drawing he started on August 12th and finished on Saturday morning, the 14th. It should be mentioned that he had absented himself for a few days from duty during the week of the July 4th holiday to visit Ocean Grove, where he met his old friend of earlier bank note days, William Hidden. Together they took a ride in Hidden's automobile to Spring Lake. To Baldwin this was an event to be put down in his records even though the trip was of short distance, compared with

present day travel. But we must remember it was a day when only the well-to-do could afford an automobile. Its styling was of high open design, without windshield, requiring the riders to don dusters and goggles to protect themselves from dust and the wind.

He Purchases a Motor Boat for Lake George

At that time to possess a boat with its combustion engine was far more important to Baldwin than any gas driven automobile. He had built his Lake George cottage in a rather inaccessible location on the Lake and therefore transportation by water to get him from place to place was a real necessity. Important to him was the Y. M. C. A. conferences at Silver Bay and he had to cross a mile of water to reach it. He desired to enjoy to the fullest extent the days that lay ahead of him during his first vacation in his cottage at Glen Eyrie. To satisfy this passion he ordered a small motor boat to be delivered two weeks ahead of his scheduled trip to the Lake. He had worked at a steady pace for the past eleven months and to get away for three weeks from the hot Washington weather into the cooler mountain air would be an event in his life. On the afternoon of the day that he completed the drawing for the Hudson - Fulton stamp, he and his cousin Charles Chalmers departed from the Capital City and that evening caught the Albany night boat. To him the sail up the Hudson in the evening was most enjoyable. Complete happiness must have been his after his arrival at Glen Eyrie, for he expressed himself in his diary in these few words, "Slept at my cottage".



Baldwin's Cottage at Glen Eyrie, Lake George

The location of his cottage commanded a delightful view of the waters of the Lake. It lay on high ground, well back of the Lake, surrounded by trees and rocks with a footpath leading from the cottage down to the water's edge. Marcus looked out of the window of his cottage early the next morning to witness the rising sun cast its radiant light on the opposite shore and the blue waters sparkle beyond the shadow of his own shore line. With the peace and quiet of the woodland around him and the scene that first met his eyes as he gazed toward the West, there began a day he long remembered. To him it was a glorious occasion, a morning that would lead to others just as beautiful for the remaining days of his stay.

On his arrival the evening before he had a preview of his motor boat crated on Glen Eyrie's steamboat dock and his first thought the next morning was to make arrangements for its uncrating and launching. He wanted to get it into the water and make a tour of the bays, coves and islands in the northern section which he had not seen previously. His

next few days were spent inspecting the shore line and sharing the beauties of the Lake with his companion Charles Chalmers. When he learned that the Governor of the State was to address a men's group at Silver Bay he had a keen desire to be present. He writes about it in his diary in the following words: "Went to Silver Bay today [Aug. 27, 1909] in motor boat and heard Governor Hughes speak at the Laymens Conference. He was given a great reception by the Y. M. C. A. men who sang their songs and gave their yells and cheered for the Governor. He seemed greatly pleased with it all."

His two weeks stay brought him happiness and contentment, and he felt great reluctance to leave the spot. His itinerary on his way home included a stop-off at Saratoga and a visit to Saratoga Lake by trolley, where he again made use of his camera; then on to Albany to catch the night boat. The next day he spent an extra hour or two visiting his sculptor friend J. E. Kelly, who gave him a sketch of Matthew Brady, the Civil War photographer, from which he was to make an engraving.

Three more days remained of his vacation. These would be spent, he thought, with his relatives and friends on the Jersey coast. Fortunately, they were, for he found that his old friend Will Hidden was vacationing with his family, and it was a happy reunion for the two of them. Indeed, it was a finishing touch to Baldwin's vacation to have the opportunity on his last evening at Ocean Grove to attend the concert at the Auditorium and hear the voice of one of the finest artists of her time, Madame Nordica.

It was quite a surprise to find upon his return to the Bureau that his own design for the Hudson-Fulton stamp had been engraved by Mr. Ponickau and was already in process of printing. Some writers give credit to Baldwin as the engraver of the vignette, but his records disclose otherwise.

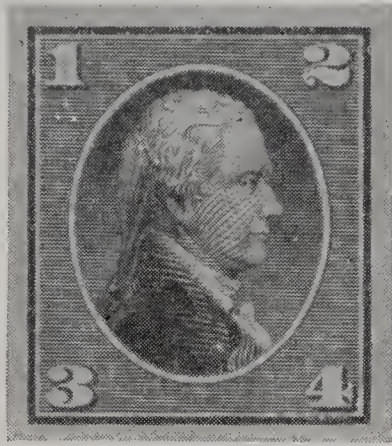
On his first day back he did some finishing on a die for the cover of a stamp booklet (for surface printing) and then took up the tracing of an Indian portrait for a large tobacco revenue stamp.

Before the year end he became interested in bowling and when he was free he would meet with other enthusiasts of the game and spend many enjoyable hours in the evenings. He had a certain fondness for all sports, those in which he himself could participate and others that he could watch from the side lines—particularly so with baseball. He would in the average year witness at least two games played by the "Senators". If he felt the urge to see Walter Johnson in action, the engraving work stopped and with his cousin Charles Chalmers, an equally enthusiastic fan, he would leave for the ball park. He got so much pleasure in the things he did—his work, his play, his church, his association with his fellow Americans, young and old, and with the members of his immediate family. Strangely enough, we find him called upon to take the role of "Gryphon" in his church play of "Alice in Wonderland", and he also painted the scenery for the play. So we see this man as usual giving a helping hand and anxious to do his part in bringing pleasure and joy to others.

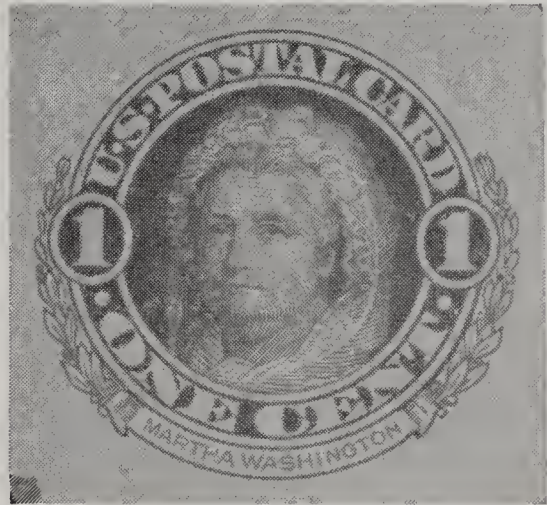
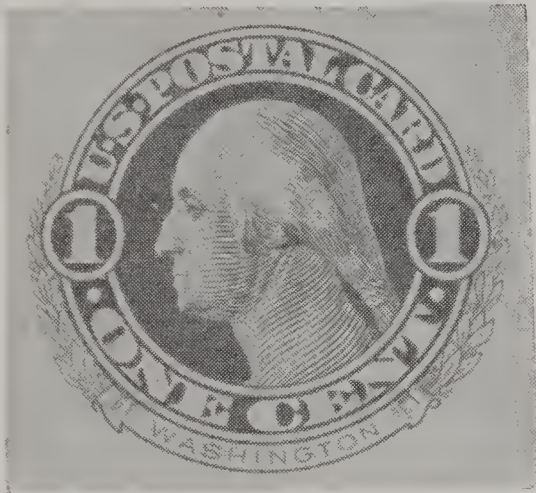
1910

It is not generally known that Baldwin was the engraver of the Hamilton portrait used for the 1910 Rotary Coil stamp experiments conducted under the direction of J. E. Ralph and B. F. Stickney, mechanical expert, both of the Bureau. The experimental stamp die was engraved for surface printing, requiring both the portrait and other parts of the design to be cut similar in manner to work performed for postal card dies. The Hamilton portrait was a meticulous piece of engraving and shows great skill on the part of the engraver in bringing it to its finished state. The engraving was completed on April 27, 1910.

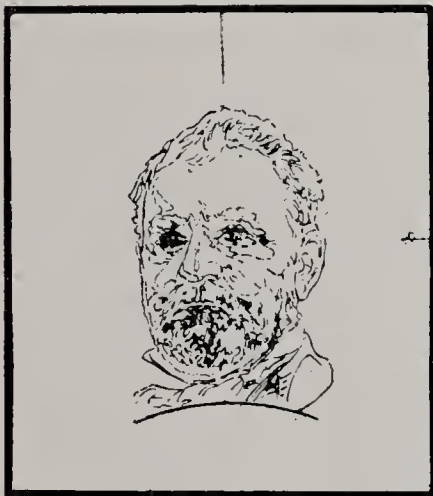
His interest grew in work for the Y. M. C. A. He never stayed still in his mission for turning the minds of young men toward wholesome living. When the opportunity knocked to impart knowledge he grasped it, and he never seemed to tire of bringing groups together for the study of the scriptures. He formed bible classes year after year both at his church and at the Y. M. C. A., and taught the younger men the way toward righteousness. His teaching was sincere, and his listeners believed in his simple message of truth



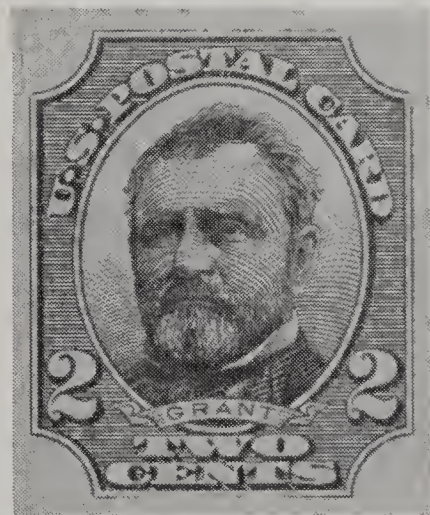
Essay for 1910 Coil Stamp Experiments



1910 Paid Reply Postal Card (Large Die Proofs)



Celluloid Tracing of Portrait



Finished Essay, PC16E1

Essay for 1911 Postal Card. A Different Portrait of Grant used on Issued Card.

and honesty, and because of these fine qualities they followed him. It would appear from what has so far been learned in studying his life that he himself felt he had a mission to perform and willingly eliminated so-called earthly pleasures for those of a higher plane.

On June 6, 1910, he started the tracing for the George Washington head, P. O. Die 7703, for the 1 cent Reply Postal Card issued that same year. The following day, June 7th, he began the tracing for the Martha Washington head for this card, P. O. Die 7702. He alternated his work between the two dies from that time through to July 15th. Fourteen days after that date he began work on a portrait of Grant (Die No. 7731) for a 2 cents postal card, which he had about finished by August 1st. However, a different portrait of Grant was used for the issued card (1911) and there is no record in Baldwin's diary that he was its engraver. His Grant essay was his last work before leaving for another vacation in the foothills of the Adirondacks.

The young apprentice, F. Louis Siebert of Baldwin & Gleason days, mentioned earlier in this story, was among his guests and remained with him during his entire vacation. Together they took advantage of the fine weather; and his motor boat brought out of dry dock was put into the water the first day, and with Baldwin at the wheel was piloted to many points on the Lake, as well as all of the remaining days spent at the cottage. Enjoyable days they were, too, with walks through the woods, picknicking along the shore, midnight sails, cutting trees, making purchases for the cottage larder across at Hague, hay rides, visiting their friend Louis Delnoce, engraver at the American who also owned a cottage further north, and assisting in the preparation of food for a hungry group. His boat was always held in readiness to take himself and party to the Sunday morning services at Silver Bay. For months he had looked forward to these few weeks in the pine woods and to being on the crystal waters of the Lake, and he soon found that the time was much too short for all he desired to do. He left this beloved spot the end of August, trusting that his life might be spared to enjoy many more wondrous days under the pines; and he did live to see this wish gratified.

Some of the die numbers specified and on which at this period he worked cannot be identified as to subject matter. We do find that he engraved portraits of Wm. Levering, the R. C. Davey Memorial portrait, a Mr. Brownlow, and Rep. Louis Gilmore. Several smaller heads were also engraved during 1910 for revenue stamps, among which were one each of Hamilton, Webster and Seward (for snuff), including the drawing and engraving of a figure of "South America", and cutting a "Figure with Wheat and Scythe".

Baldwin did not realize when he bid his old-time engraving friend, William Ponickau, a fond farewell in London two and a half years earlier, that it was to be their last meeting. Both men had expressed the hope when they parted that their paths would again meet in England or the United States. When a cable was received by Robert Ponickau at the Bureau on January 27, 1911, announcing that his brother William had died suddenly in London and the cable was handed to Baldwin a few feet away from where Robert was also engraving, he too was saddened by the news. His early and pleasant remembrance of their association at the National Bank Note Company some forty years earlier, his recent visit with his contemporary, and Mrs. Ponickau's garden party in honor of their American visitor were fresh in his memory. He could think only of the beautiful friendship which began in his youth and continued over the years; and these pleasant memories of his old friend certainly remained with him throughout his life.

(To be continued.)

A Grand Gift for the Royal Philatelic Society, London

The Honorary Secretary of the Royal Philatelic Society, London, has announced the gift to the Society, by Mr. C. V. Adams, of a four-volume collection of Great Britain King George V essays, drawings, proofs and color trials which, it is thought is complete with the exception of some unique Bertram MacKennal drawings in the Royal Collection at Buckingham Palace. The gift includes many unique items by such artists as Eve and Harrison, the latter including the head for the 1924 Penny and Twopence Halfpenny approved and initialed by King George V himself. The thought behind the gift will be valued no less than the gift itself for Mr. Adams desired it to be regarded as some recognition by him of his many years' happy association with the Fellows and Members of the Society. Later on this season it is hoped that a display of the material will be arranged at 41 Devonshire Place.

From Stamp Collecting, Jan. 8th., 1954.

Perkins Bacon Records to 1900

Reviewed by

Clarence W. Brazer, D.Sc.

PERKINS BACON RECORDS

By the late Percy de Worms. Edited by John Easton and Arnold Strange.

Foreword by Sir John Wilson, Bart, C. V. O.

Vol. 1, 526 pp., 32 Illustrations. Colonial & Crown Agents Issues.

Vol. 2, 341 pp., 18 Illustrations. Foreign Issues & Appendixes.

Royal Philatelic Society London, £ 6.6.0.

The original firm, of which these books record the history of the XIX Century stamps produced for lands beyond Great Britain,⁽¹⁾ was founded in London in 1819 by several Americans, each contributing his different skill in line engraving. Its successors continued uninterruptedly until 1935 when it dissolved after a century and sixteen historic years. A new firm of Perkins, Bacon & Co. was formed at a new address in 1936 to carry on security printing. No other firm of bank note engravers has such a long and envious record, especially in connection with philately. It was Joseph Perkins' 1804 discovery in Newburyport, Massachusetts, that an engraving on a soft steel die might be hardened and transferred exactly and innumerable to steel plates, that made possible the first postage stamp in 1840. Perkins had however retired in 1831.

The Founders

The founders of this London firm were an entirely American group and it was at first considered as a branch of the Philadelphia engraving firm. The facts therefore have been found here, and are here given to correct and complete the historical record as printed in the Foreword and Introduction. In June 1819 several members of the Philadelphia (not Boston as given in the Introduction) engraving firm of Murray, Fairman & Co.⁽²⁾ signed a three year contract to go to England and engage in engraving bank notes and securities. They were Joseph Perkins, the mechanical engineer; Gideon Fairman, allegorical engraver; Charles Toppan, letter engraver; J. W. Carpenter, engraver; and Asa Spencer, mechanical line engraver. Both Perkins and Toppan were born in Newburyport, Massachusetts, Toppan being Perkins' nephew. They took with them two plate printers, Marcus Bull and J. McCawley, dies, transfer rolls and 26 packing cases of machinery. Joshua Butters Bacon, who was Perkins' son-in-law (not brother-in-law) followed in December 1821 after closing the firm of Perkins & Bacon, Philadelphia manufacturers of fire engines and also of lever seals for notaries,⁽³⁾ and the Bache's say he immediately joined the firm as business manager. He continued there at least until 1866. The new firm name in London was "Perkins and Fairman" at 29 Austin Friars, London.

Percy de Worms found an agreement by Joseph Cheeseborough Dyer, cardmaker, of Manchester to deed and assign his 1810 patents that Perkins had improved upon, to Perkins and Fairman. But de Worms did not know that Dyer,⁽³⁾ born in Connecticut in 1780, had been a financial promoter of Perkins' many American patents on which Dyer took out English patents both before and after he settled in Manchester, England in 1811. One of these (1794) was a "carding" machine much used in England. Dyer and Charles Heath in 1819 insisted that Perkins come to England. Both had shown his firm's bank

(1) "The Line Engraved Postage Stamps of Great Britain", by Sir Edward Bacon, and other publishings record those stamps of the mother country.

(2) See *Collectors Club Philatelist*, April 1948, page 89, "A Historical Catalog of U. S. Stamp Essays & Proofs" by Clarence W. Brazer.

(3) See Jacob Perkins, *His Inventions, His Times and His Contemporaries*, by Grenville Bathe and Dorothy Bathe (1943) pages 37, 43 and 91.

notes to the Bank of England. Dyer was the first financial backer of the London firm of Perkins and Fairman.

On December 20, 1819, the financial agreement with Dyer was terminated. Charles Heath, portrait engraver, was then taken into the firm of Perkins, Fairman and Heath, who moved to 69 Fleet St., on September 21, 1820. The printing was done at 36-40 Whitefriars Street. Upon expiration of the 1819 American contract in 1822, Fairman and Spencer returned to Philadelphia and Murray having died that firm name became Fairman, Draper, Underwood & Co. The London firm name was then Perkins and Heath, until it became Perkins and Bacon in May 1829.

The Archives

When the firm closed, its archives were acquired by Charles Nissen, Harry Nissen and Thomas Allen who presented them to the Royal Philatelic Society, London. The Society then bought from them two record books containing prints from the dies. In all some fifty packing cases of documents were acquired by the Society in 1936. Percy de Worms completed filing and extracting of philatelic notes in the following year. He had collected the relevant material and arranged it in alphabetical order before the Second World War when a copy of his revised manuscript of 1500 typewritten pages was sent to the country for safe keeping. De Worms died in 1941 and publication was delayed until 1950 when the Society's Publication Committee, Messrs. Easton and Strange took charge and produced this monumental work.

The archives from which these books were produced, consist of Letter Copy Books; an Estimate Book; the Account Books; and the Delivery Books. There are also Engraver's Books that record dates of dies, rolls and plates; Hardening Books with dates; Printer's Books with dates and quantities, a Wage Book of prices and for piece work; and finally the Destruction Books recording dies and plates with dates, or date of delivery to others. Lists of these records as to XIX Century stamps are given under these headings in the Addenda, and philatelic students will find there the detailed history of these stamps.

The Perkins, Bacon archives, now in the Royal Philatelic Society, no doubt include similar history of the XX Century stamps produced by this firm from 1900 to 1935 for many parts of the British Empire and other countries. These beautiful stamps are very popular. We most earnestly hope that some able students of these stamps may soon publish for the Society a third volume of Perkins, Bacon Records that will record this XX Century history up to 1935.

The Illustrations

There are also illustrated a number of essay drawings, prints of progress die essays from various states of the dies, and completed die proofs of most stamps produced by the firm, except for Great Britain. Many of these are illustrated by one-third diameter enlargements on fifty beautiful color type plates printed by Waterlow and Sons, Limited. In fact every illustration in these Records are essays and proofs, not stamps! This indicates the great importance that the Royal Philatelic Society attaches to essays and proofs in stamp collections. Many essays and proofs were graciously loaned from the Royal Collection, the Royal Philatelic Society Collection, and private collections. All are splendidly reproduced.

In Sir John Wilson's FOREWORD there is reference to "a large number of patterns of ornaments and backgrounds, which were used in the build-up of the various colonial designs"—"Among the books which became the property of the Society, either by purchase at the time of the presentation of the Records, or subsequently when some of William Salter's [engraver for P. B. & Co. from 1847 to 1875] records were bought by the Expert Committee."—"de Worms gave some attention to these and at one time

thought of illustrating all such patterns"—"but he later thought that it would be more interesting to leave this point of enquiry to specialists in particular colonies, and decided against trying to catalogue the ornaments and backgrounds and show where they were employed."—"It is hoped, however, that among the Society's archives there is a complete collection of all ornaments and backgrounds and that students who are interested may continue research on these lines. The plate which illustrates alternative design essays for St. Vincent will show how background and ornament may alter the appearance of the stamp." We sincerely hope that such an illustrated catalog of all such patterns and ornaments which are in the Society's archives may soon be published as an addenda to these two volumes of the Perkins Bacon Records, so that students who cannot study them at the Royal Philatelic Society, London, may enjoy the opportunity to identify other products of this great firm, such as essays not now attributable to the producers.

Dies and rolls from dies were valuable inherited firm property. Asa Spencer, the inventor, in 1815 sold his American rights for the geometric lathe to Jacob Perkins who in 1819 patented it in England. Part of one of Asa Spencer's white line patterns was in 1840 used by Perkins & Bacon for the background of the 1840 first adhesive stamps of Great Britain.⁽⁴⁾ This roll was probably brought from Philadelphia in 1819. A similar pattern was used by the Philadelphia firm of Fairman, Draper, Underwood & Co. as background for their card in 1830.

Direct Colonial Contracts

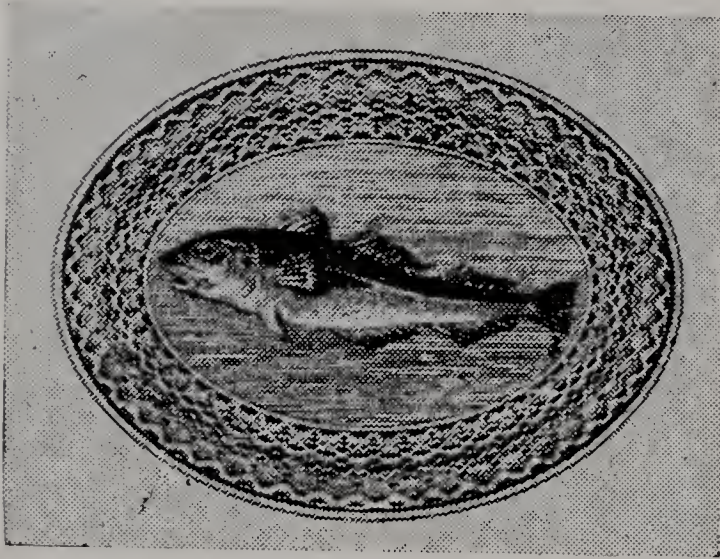
The first volume of these Records begins with New Brunswick and Nova Scotia 1851 issues which were ordered together, and of which the only variations of each colony on the 3, 6 and 12 pence stamps are the lettering in the borders. There are beautiful illustrations from the collection of H. C. V. Adams, of the six, and the one penny Nova Scotia, taken from progress die essays before the corners of the designs, which encroached upon the numeral square, had been cleared as in the issued stamps. Copies of the original correspondence from June 12, 1851 to August 29, 1889, when all dies, rolls and plates were delivered, are quoted verbatim. It is interesting to note that twice as many Nova Scotia 3p and 6p stamps were printed as there were of the same values of New Brunswick, but of the 12p the same quantity was printed for both colonies.

Similar records with illustration of six progress die essays and a proof are published for Barbados 1852 issue, and of the 1858 issue one 5s die essay with drawn lettering and seven die proofs of the other values. So on with New South Wales, Van Diemen's Land, Victoria, South Australia, New Zealand, Newfoundland, Ionian Islands, Queensland, Grenada, Saint Vincent, Turks Islands, Sarawak, to British South Africa Company. Each value of all these sets of stamps, are beautifully illustrated with essay drawings, progress die essays and final proofs which were chosen in preference to the issued stamps! Students of the stamps of all these colonies will find in these Records a wealth of inspiring and interesting historical background, up to actual dates of issue, and in many cases records of the final disposition of the dies, rolls and plates. One can but be intrigued by the thorough presentation of the many illustrations, progress die essays and proofs, generally arranged on one plate for a set. The correspondence quoted is of equally absorbing interest. It is interspersed with notes of contemporaneous records from other sources by the author and editors.

Newfoundland 1865 Seal and Codfish

For instance there is about a page of comment headed SEAL AND CODFISH, relating to the Newfoundland 1865 two cents and five cents stamps. It appears that Perkins, Bacon & Co., London, furnished £5 and £20 bank notes to the Commercial Bank of Newfoundland, one of which was dated January 1, 1867. On this note appears the seal with paws (I have read such a species actually exists) surrounded with an engine

(4) See ESSAY PROOF JOURNAL No. 5, pages 2-4, "Mother of Postage Stamps." by Charless Hahn.

**24E-A****25E-A**

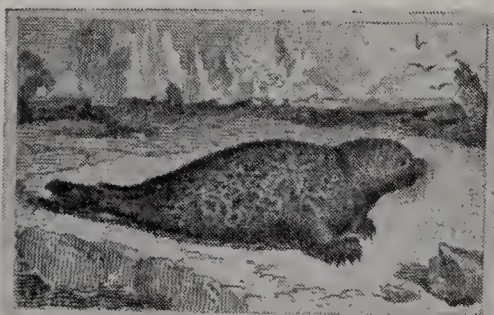
Bank Note Vignettes Engraved by C. H. Jeens. Enlarged Fifty Per Cent.

turned oval design. The seal is similar to that used on the five cents stamp issued January 1866, but is not identical by my observation in the line engravings. At the right side of this bank note appears a codfish in identical engine turned oval design, but the codfish tail is straight, whereas in the stamp it is curved. We are informed that "William Salter made the drawing, and both the seal and codfish depicted on these bank notes were engraved by Charles Henry Jeens."

The author also states "The 'seal' die was sent to the American Bank Note Company, New York, whose archives possess a form bearing a print of the Five Cents *stamp* [italics are ours] with the following annotations:

No. 487
 Began, at home and
 Finished at home.
 Proved Aug. 22, 1865
 Delivered
 To Transferring Dept same day
 Pease

"The last word is the name of an individual."



25E-Ba. Progress Die Essay Engraved by Joseph Ives Pease
This is the Engraving Used for the Stamp

The author wrongly comments:—"The die engraved in Great Britain, i.e. 'at home', by C. S. Jeens thus created the plate for this Five Cents stamp made in the United States of America. It has not been determined whether the 'seal' die was originally engraved for the bank notes or for this Five Cents stamp, but the indications point to the bank notes [Jan. 1, 1867] as having preceded the postage stamp [August 22, 1865]. The seal and codfish appear on the \$2 note of the Commercial Bank of Newfoundland issued in 1881 with the imprint of Perkins, Bacon & Co. London." Possibly further research in the Perkins, Bacon Records about Newfoundland Bank notes may determine which was first, the stamp or the bank note.

I am very grateful to Percy de Worms for digging up this record from the American Bank Note Co. and can readily forgive his wrong interpretation of it, as he probably did not know that the "individual" he mentions was Joseph Ives Pease, stamp vignette engraver,⁽⁵⁾ at that time being a "free lance" and working "at home" in Twin Lakes, Connecticut, from which he delivered his die to New York City. The rectangular die essay of the seal, printed in black, and here illustrated, was formerly in my collection. The line engraving is identical with the engraving transferred to the arched top frame of the stamp. On the back of that die print was written what appeared to be "Burt", and I had supposed it to be the signature of Charles Burt, a vignette engraver, contemporary of Pease. But if so this print probably came from Burt's collection of engravings he admired. One of the sons (Willard) of J. I. Pease married one of my mother's sisters, and he used to tell me about trout fishing with his father in Connecticut. Consequently, I am delighted to find this record that settles and discredits the long current British belief that Jeans engraved the seal on this Newfoundland stamp entirely produced in America.⁽⁶⁾ We have yet to ascertain who engraved the codfish on the two cents stamp. Perhaps the American Bank Note Co. will be equally helpful to American students.

Crown Agents, Somerset House and Foreign Contracts

Part Two in Volume I, covers similar data for CROWN AGENTS CONTRACTS for Cape of Good Hope, Mauritius, Trinidad, Western Australia, Ceylon, Saint Helena, Bahamas, Natal, Saint Lucia and Antigua.

VOLUME II, Part Three contains some copies of correspondence 1851-1876 between Perkins, Bacon & Co. and Somerset House about Great Britain stamps, with endorsements by others. Part Four covers FOREIGN CONTRACTS correspondence and illustrations of essays and proofs for Brazil, Pacific Steam Navigation Company, Belgium, Chile, Portugal, Turkey, Costa Rica and Liberia from 1843 to 1898.

Part Five reproduces copies of enquiries from FOREIGN COUNTRIES that did not result in contracts for stamps.⁽⁷⁾ These are (a) Hamburg, Spain, Naples, Austria, Prussia, Denmark, Holland, Greece, Dominican Republic, Serbia, Persia, Colombia, Argentina and Roumania; (b) British Colonies of Malta, British Columbia and Vancouver's Island, Saint Kitts, British Honduras, and some not identified. There is also some (c) Miscellaneous Correspondence with France, Jamaica, Thurn and Taxis, Uruguay, Japan, Wurtemberg, Niger Coast Protectorate, and Siam, to 1898.

THE APPENDICES cover Engraving and Hardening Records with dates from January 1, 1840 for all stamps produced and with illustrations of stock engine work for backgrounds used on the stamps. There are also tables of Printing Records with dates, quantities and colors; and finally Bills and Invoices for Plant & Materials furnished under the various contracts. The 16 page double column Index appears to be exceptionally complete.

Every student specializing in collecting the essays, proofs and stamps of any of these countries, must study and have constantly available these most important Records of historical background information.

All who had a part in producing these monumental books should have grateful thanks and appreciation from the many present and future student collectors and writers interested in the stamps so thoroughly recorded therein.

(5) See *Collectors Club Philatelist*, Oct. 1938, Bank Note Engravers and Firms, by Clarence W. Brazer.

(6) See "Masterpieces of Engraving" by Robson Lowe, 1943, page 76.

(7) It is possible that Perkins & Bacon may have submitted essays with some of these letters.

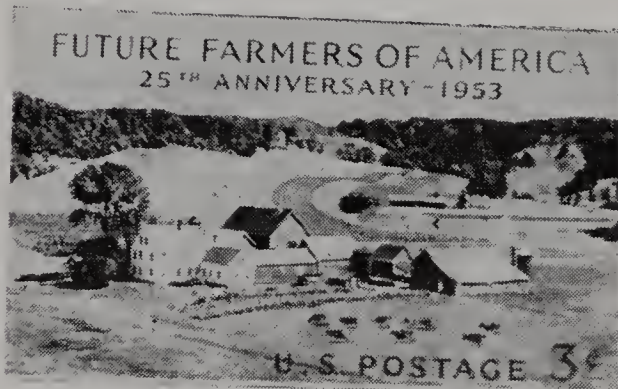
U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL No. 41, page 38.)

Future Farmers Issue

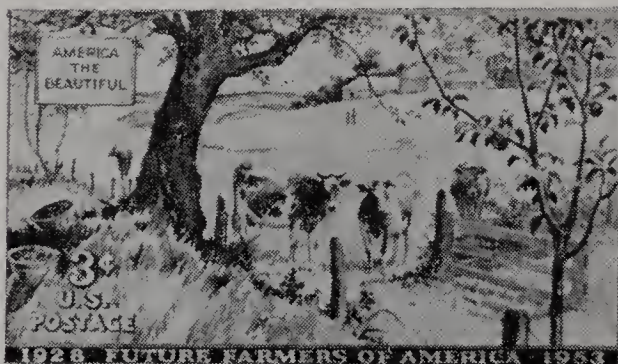
Three Cents—Issued October 13, 1953



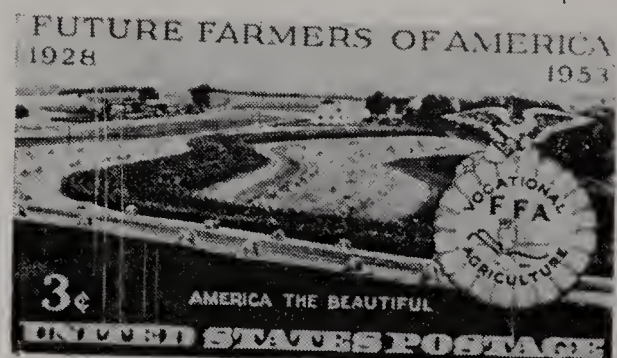
1024E-A. Rejected Essay
Agricultural Scene



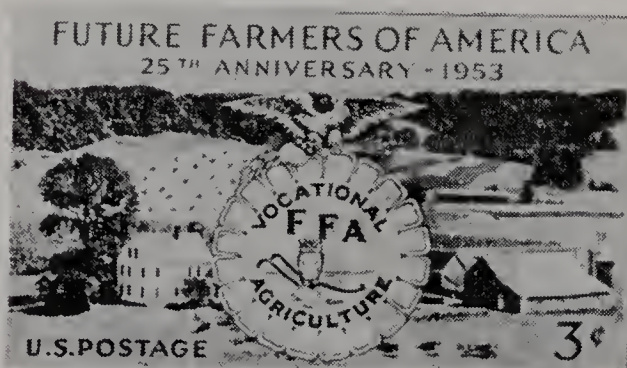
1024E-B. Rejected Essay
Agricultural Scene



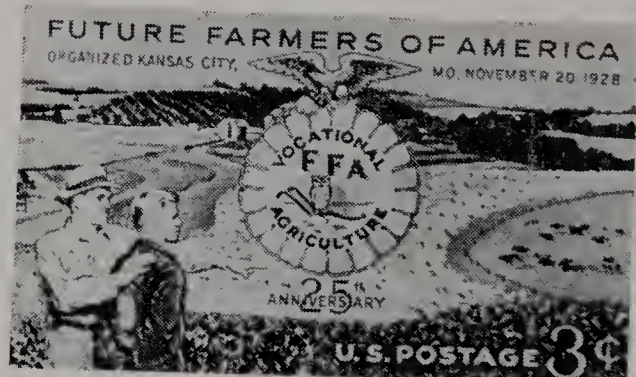
1024E-C. Rejected Essay
Agricultural Scene



1024E-D. Rejected Essay
Agricultural Scene and F F A Emblem



1024E-E. Rejected Essay
Agricultural Scene and F F A Emblem



1024E-F. Rejected Essay
Agricultural Scene, F F A Emblem,
Present and Future Farmer



1024E-G. Approved Model
Agricultural Scene and Future Farmer

Six Rejected Designs.

Designer—Robert L. Miller.

Engravers—Vignette, Arthur W. Dintaman.

Ornamental Frame, Lettering and Numerals, George L. Huber.

Design Essayed June 5, 1953 to C. R. Hook, Acting P. M. G.

Model Approved June 10, 1953 by C. R. Hook, Acting P. M. G.

Die Proof Approved July 17, 1953 by C. R. Hook, P. M. G.

Source of Design

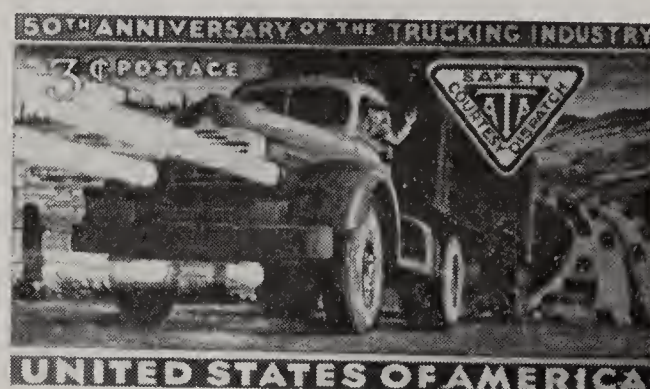
An original drawing by Robert R. Miller.

Trucking Industry Issue

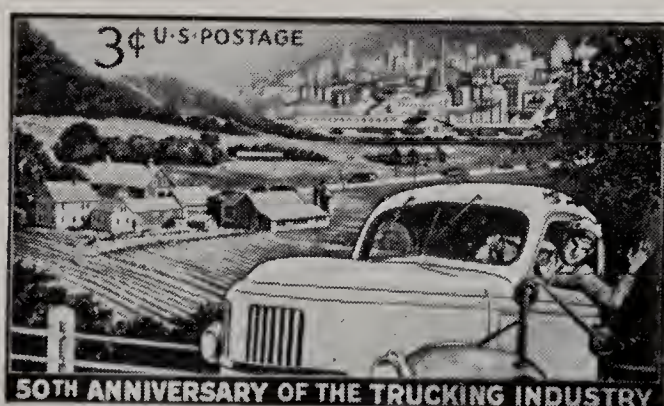
Three Cents—Issued October 27, 1953



1025E-A. Rejected Essay
Truck, Map of the U. S. A.,
Farm and Distant City



1025E-B. Rejected Essay
Truck, Farm and Distant City



1025E-C. First Approved Model
Truck, Farm and Distant City



1025E-D. Approved Model After
Modification
Truck, Farm and Distant City

Three Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette, Charles A. Brooks.

Outline Frame, Lettering and Numerals, John S. Edmondson.

Design Essayed October 8, 1953 to Arthur E. Summerfield, P. M. G.

Model Approved October 8, 1953 by Arthur E. Summerfield, P. M. G.

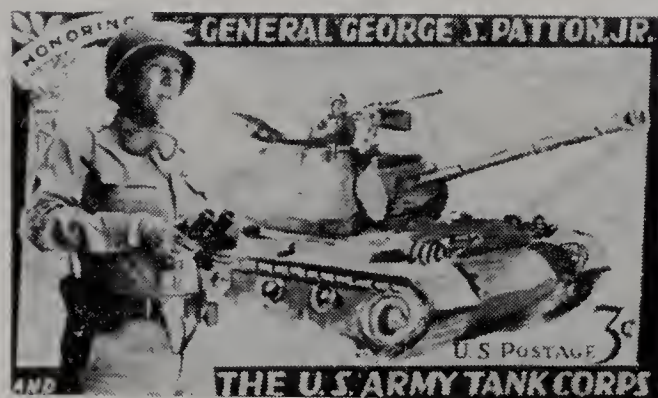
Die Proof Approved October 9, 1953 by Arthur E. Summerfield, P. M. G.

Source of Design

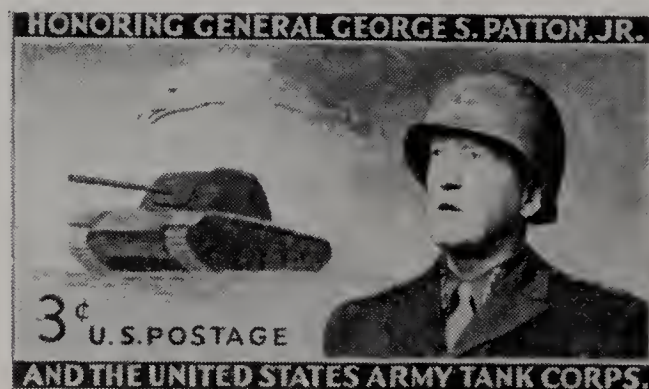
A photograph of a dairy farm scene, S 23007 C, which was furnished by the United States Department of Agriculture, and a composite drawing of a truck.

George S. Patton, Jr., Issue

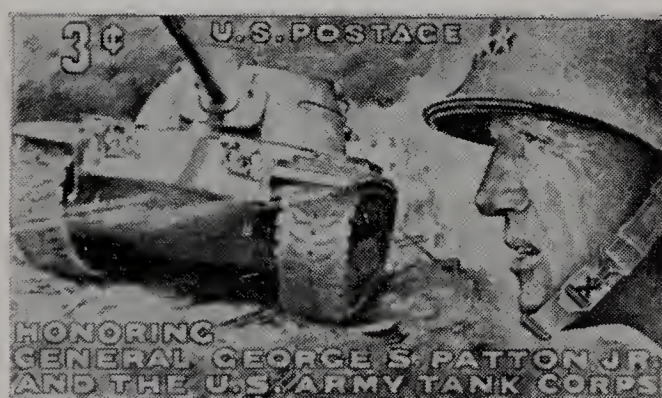
Three Cents—Issued November 11, 1953



1026E-A. Rejected Essay
Gen. George S. Patton, Jr.,
and Tank in Action



1026E-B. Rejected Essay
Gen. George S. Patton, Jr.,
and Tank in Action



1026E-C. Rejected Essay
Gen. George S. Patton, Jr.,
and Tank in Action



1026E-D. Rejected Essay
Gen. George S. Patton, Jr.,
and Tank in Action



1026E-E. Approved Model
Gen. George S. Patton, Jr.,
and Tank in Action

Four Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette and Portrait, Matthew D. Fenton.

Outline Frame, Lettering and Numerals, George A. Payne.

Design Essayed August 3, 1953 to Arthur E. Summerfield, P. M. G.

Model Approved September 3, 1953 by Arthur E. Summerfield, P. M. G.

Die Proof Approved October 15, 1953 by Arthur E. Summerfield, P. M. G.

Source of Design

A photograph of General George S. Patton, Jr., U. S. Army photograph S C 208453, and a photograph of two M-46 General Patton tanks, U. S. Army photograph S C 373233, both of which were furnished by the Department of Defense.

New York City Issue

Three Cents—Issued November 20, 1953



1027E-A. Rejected Essay
New Amsterdam Harbor and
New York City Skyline



1027E-B. Approved Model
Dutch Ship in New Amsterdam Harbor

One Rejected Design.

Designer—Charles R. Chickering.

Engravers—Vignette, Richard M. Bower.

Frame, Lettering and Numerals, John S. Edmondson.

Design Essayed September 25, 1953 to Arthur E. Summerfield, P. M. G.

Model Approved October 5, 1953 by Arthur E. Summerfield, P. M. G.

Die Proof Approved October 23, 1953 by Arthur E. Summerfield, P. M. G.

Source of Design

A photographic reproduction of an old engraving of New Amsterdam and a photograph of a color print of ships, both of which were obtained from the Public Library, Washington, D. C., and a section of a 15c U. S. Air Mail Postage Stamp, Series, 1947.

Call for Annual Meeting

As directed by the Board of Directors at its meeting on May 12, 1954, I hereby call the Annual Meeting or Convention of the Essay-Proof Society, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1954 shall be held at the Collectors Club, 22 East 35th Street, New York 16, N. Y., on Saturday, September 11, convening at 2:00 P. M. and continuing until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors, to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws shall constitute the agenda.

The Annual Dinner will be held in the evening. The time and place will be announced at the Annual Meeting as arrangements are now being made. The Chairman of the Committee on Arrangements is Mr. George B. Wray, 330 East 43rd St., New York 17, N. Y.

ALBERT H. HIGGINS, *Secretary*

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

H. R. Harmer, Ltd., London Sale, October 20-21, 1952.

Reported by George W. Caldwell

Ceylon

1857	6p black plate proof, block of 4	7TC5	18.20
	6p brown plate proof	7P5	8.82
	10p black plate proof, block of 4	10TC5	18.90
	1s9p black die proof on India mounted on card	12TC1	92.40

Great Britain

1840	1p red-brown plate impression without letters, voided corner	3E5	11.76
	1p red-brown, two imprimatur copies, one plate 100, other plate 184; former from upper right corner showing plate number, latter from top of sheet	3E5	15.40
1934-36	1p carmine essay (similar to Scott's A83 but with larger vignette) o. g. block of 4 on watermarked paper	160E5	21.00

J. N. Sissons, Toronto Sale, October 22-23, 1952

Reported by George W. Caldwell

Canada

1857	½p orange proof on India	8TC	11.50
1897	½c to 8c proofs on card, horizontal pairs	66-72P4	29.00

New Brunswick

1860-63	5c brown proof on India	5B3	14.00
	Similar overprinted SPECIMEN	5BS3	12.00

Newfoundland

1865-94	2c, 5c, 12c proofs, strip of 3 from sample sheet	24,25,28P	10.50
	1c seven different colors, proofs on India	32P3	11.00
	3c dark green proof on India, vertical pair with imprint at right	33P3	7.25

Nova Scotia

1860-63	1c, 2c, 5c, 10c proofs on India	S-10,12P3	8.00
	12 ½c, two colors, proofs in vertical pairs with imprint at left and overprinted SPECIMEN	13TCS	8.50
	12 ½c brownish-black specimen proof on India	13PS3	6.25

H. R. Harmer, Ltd., London Sale, October 27-28, 1952.

Reported by George W. Caldwell

Canada

1851(?)	6p	black essay (Viking head, see Journal No. 5, page 45) on card	2EA	37.80
	1p	brown essay (see Journal No. 6, page 105) on thin paper	1bE-A	42.00
	1p	green essay (See Journal No. 5, page 44) on thin paper	1aE-A	37.80
1859	1c	yellow and 1c rose plate proofs on India in blocks of 4; latter overprinted "SPECIMEN" in green	14TC3,PS3	42.00
	10c	brownish-purple plate proof on India block of 4 overprinted "SPECIMEN" vertically in green	16TCS3	32.20
	12½c	black and in orange, plate proofs on card	18TC3	13.30
1864	2c	green plate proof on India, block of 4	20TC3	23.80
	3p	black die proof on glazed card	3TC1	18.90
	4p	black die proof on glazed card dated "Sept. 3-60"	4TC1	23.80
	6p	black die proof on glazed card dated "Aug. 29-60"	5TC1	21.00
		Similar dated Sept. 19-60 and marked "AFTER HARDENING AND BEFORE STRIKING"	5TC1	21.00
	6p	black die proof on glazed card (4-5 mm. margins)	5TC2	8.82
	1s	black die proof on glazed card (4-5 mm. margins)	6TC2	11.20
1872	½p	black die proof on glazed paper, dated "July 30, 1872" and marked "BEFORE HARDENING"	13TC1	16.80
1875	2s	black die proof on glazed card dated "June 18, 1875" and marked "BEFORE HARDENING"	14TC1	32.20
	2s	red-brown (N) plate proof on Crown CC paper	14P	23.80
	5s	black die proof on glazed card dated "June 18, 1875" and marked "BEFORE HARDENING"	15TC1	28.00
1889-91	1p	black die proof on glazed card dated "22 JAN 97" and in ms red ink "JAMAICA"	24TC1	19.60
	1p	black die impression without value, on glazed card dated "22 JUN 88" and marked "BEFORE HARDENING"	24E1	17.64
	2½p	black die impression of value tablet on glazed card dated "3 JAN 91" and marked "BEFORE HARDENING"	26E1	11.76
1901	1p	ultramarine & black die proof on thin paper	32TC	30.80
1919-21	1p	black die impression of frame on glazed card dated "16/2/22" in ms. and marked "AFTER STRIKING"	76E1	8.40
	1½p	black die impression without King George V portrait on thin paper	77E	18.20
	2s	gray-black plate proof of vignette on thin paper	84E	9.10
	5s	bluish-black plate proof of vignette on thin paper	86E	9.10
1921-29	6p	blue plate proof of vignette on thick paper	102E	6.60

Egypt

1879	5pa	black die proof on glazed card	29TC	14.00
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H. R. Harmer, Inc., New York Sale, Oct. 27-31, 1952

Reported by George W. Caldwell

Antigua

1862	6p	green plate proof on wove paper	1P5	3.25
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Cape of Good Hope

1853 4p blue plate proof on wmk blue paper, block of 42P5b 60.00

Ceylon

1857 1p black plate proof on yellowish-white wove paper, horizontal pair
1TC 4.00
2p to 2s black plate proofs on wove paper4,5,10-13TC 10.00

Grenada

1861 6p rose-red plate proof, horizontal pair2P 6.25
1875 Black plate impression without overprint (Scott's design A2) on wove
paper, block of 48E5 10.50

Mauritius

1860-63 1p brown-lilac and 2p blue proofs each in horizontal strip of 6 with
bottom sheet margin and controls, ungummed24,25p 31.00

Natal

1864 6p proof in horizontal pair16P5 4.50

United States Postage Stamps 1945-52

By Sol Glass, E.-P. S. 261

A Review

Published by the Bureau Issues Association, Inc. Distributed by H. L. Lindquist Publications. Price \$5.00.

When reading contemporary reviews, and announcements, of this excellent book I had gathered the impression that it dealt only with the commemorative issues for the period covered by the author. Indeed it sticks in my memory that most such announcements stress this suggestion. Therefore, when I noted the title of the review copy which reached my desk I, at first, thought that the all inclusive "United States Postage Stamps" was a misnomer. Examination soon proved that the title was correct. Mr. Glass has treated *all* postal issues, commemoratives and airmails. While it may be an admission of gross ignorance I must say that it came as somewhat of a surprise to me to realize that no regular postage adhesives have been issued since 1945—only commemoratives and airmail stamps. I believe that there will be many philatelists who will be just as surprised as myself and, perhaps, some who may have passed up this book believing that it was just another book on commemoratives, handling the basic data such as may be found in many special albums for commemorative stamps. Nothing could be further from the truth. The Glass book picks up where the King-Johl and Johl books left off and presents us with the complete story of our adhesive issues during the period covered.

According to the jacket "blurb" the book gives "the complete factual story of every United States postage stamp" issued within the 1945-52 period. That is exactly what the book does. But beyond that terse description one finds the entertaining style of the author who has brought to life and pleasant reading what otherwise might well be a drab chronicle of events. Also Mr. Glass has identified each issue with both the Scott and the Minkus catalogue numbers and thus saved the reader the bother of converting identification to whatever catalogue he may be using. Needless to say this will be the standard reference and source book of its field.—P. H. T.

United States Patent Office

By S. Altmann, E.-P. S 25

United States patents for improvement of postage, revenue stamps ,postal cards, envelopes, letter sheets, stamp cancelers, inks, etc.

In accordance with Public Law 490, effective July 5, 1946, printed copies of U. S. patents are 25c each. Copies of such drawings and specifications may be obtained from the Commissioner of Patents, Dept. of Commerce, Washington, D. C.

The following is a partial list of patents, some showing illustrations:

Name	Patent No.	Date
T. Antisell Improvement in Inks for printing Revenue, Postage and other stamps, so as to secure greater safety and prevent frauds.	95,626	Oct. 5, 1869
A. Atwood Improvement in Revenue stamps for Cigars	94,934	Sept. 21, 1869
W. W. Bierce Improvement in Postage or Revenue stamps.	194,212	Aug. 14, 1877
G. W. Bishop Revenue stamps for Liquor Barrels.	83,127	Oct. 20, 1868
G. W. Bowlsby Improvement in Postage Stamps, Etc.	51,782	Dec. 26, 1865
G. W. Bowlsby Improvement in Government Revenue Stamps.	76,153	Mar. 31, 1868
G. W. Bowlsby Improvement in Revenue Stamps.	79,806	July 14, 1868
F. W. Brooks Improvement in Stamp-Cancelers.	104,701	June 28, 1870
S. P. Cady Improvement in Envelopes.	219,444	Sept. 9, 1879
G. W. Casilear Improvement in Printing Ink.	104,554	June 21, 1870
G. W. Casilear Improvement in Safety-Paper.	167,223	Aug. 31, 1875
G. W. Casilear and W. C. McIntire Improvement in Revenue-Stamps, Checks, etc.	167,987	Sept. 21, 1875
L. Conroy Improvement in Screens for Postal Cards.	142,899	Sept. 16, 1873
C. L. Coombs Improved Composition for Gumming Postage and Revenue Stamps.	94,079	Aug. 24, 1869
T. H. Dodge Improvement in Letter Paper.	32,167	Apr. 23, 1861

L. Eidlitz	27,116	Feb. 14, 1860
Improvement in Photographic Bank-Notes.		
A. C. Fletcher	91,108	June 8, 1869
Improvement in Postage Stamps, etc.		
A. C. Fletcher	101,604	Apr. 5, 1870
Improvement in Adhesive Postal and Revenue Stamps.		
A. C. Fletcher	127,330	May 28, 1872
Improvement in Letter Sheet Blanks.		
A. C. Fletcher	175,242	Mar. 28, 1876
Improvement in Postage and Revenue Stamps.		
M. N. Forney	661,690	Nov. 13, 1900
Multiple Address Envelope.		
J. W. Foster	45,708	Jan. 3, 1865
Improved Canceling Stamp.		
Chas. Foster	123,389	Feb. 6, 1872
Improvement in Letter Sheet Envelopes.		
A. C. Fox	201,769	Mar. 26, 1878
Improvement in Postage and Revenue Stamps.		
S. W. Francis	48,389	June 27, 1865
Improvement in Postage and Revenue Stamps.		
J. C. Gaston	89,213	Apr. 20, 1869
Improvement in Stamp-Cancelling Device.		
John Gault	1,627	Aug. 12, 1862
Design for Postage Stamp Case.		
A. J. Gibson	41,118	Jan. 5, 1864
Improvement in Postage and other Stamps.		
E. B. Gleason	23,242	Mar. 15, 1859
Combined Letter and Envelope.		
J. Goldsborough	133,435	Nov. 26, 1872
Improvement in Stamp Cancelers.		
E. Harmon	13,838	Nov. 20, 1855
Improvement in Envelope.		
E. Harmon	41,991	Mar. 22, 1861
Mode of Canceling Revenue and other Stamps.		
C. W. Harris	45,038	Nov. 15, 1864
Mode of Canceling Postage and Revenue Stamps.		
G. T. Jones	101,020	Mar. 22, 1870
Improvement in the Manufacture of Revenue and other Stamps.		
H. Loowenberg	40,489	Nov. 3, 1863
Process for Transferring Prints, etc.		
H. Loowenberg	42,207	Apr. 5, 1864
Improvement in Postage and Revenue Stamps.		

H. Loowenberg	45,057	Nov. 15, 1864
Improvement in Adhesive Postage and Revenue Stamps.		
H. Loowenberg	53,081	Mar. 6, 1866
Improved Paper for Postage Stamps.		
H. Loowenberg	63,733	Apr. 9, 1867
Improved Compound for Printer's ink.		
J. Macdonough	52,869	Feb. 27, 1866
Improvement in the Manufacture of Ink for Printing Postage Stamps.		
G. Matthews	17,688	June 30, 1857
Improvement in Printing Ink.		
J. B. Meixell	677,248	June 25, 1901
Mail Receipt Envelope.		
J. B. Murray	30,980	Dec. 18, 1860
Improvement in Envelopes.		
Morison	28,767	June 19, 1860
Improved Envelope.		
M. P. Norton	25,036	Aug. 9, 1859
Improvement in Post Office Post Marking Stamps.		
M. P. Norton	38,175	Apr. 14, 1863
Improvement in Post Office Stamps.		
M. P. Norton	49,432	Aug. 15, 1865
Canceling Stamp.		
A. Petersehn	163,520	May 18, 1875
Improvement in Postal Cards.		
C. Phelps	20,087	Apr. 27, 1858
Improvement in Envelopes for Letters, etc.		
A. L. Poitevin	36,821	Oct. 28, 1862
Application of Photography to Printing.		
G. H. Reay	61,686	Jan. 29, 1867
Improvement in Machinery for Stamping and other Purposes.		
E. Reed	59,451	Nov. 6, 1866
Postal Wrapper.		
A. C. Richard	26,127	Nov. 15, 1859
Improved Letter Envelope.		
M. Rosenthal	78,610	June 2, 1868
Improved Composition for Preparing Paper for Transferring Stamps and other Printed Matter.		
C. Rowland	51,623	Dec. 19, 1865
Combination of Envelope and Letter Sheet.		
J. Sangster	190,376	May 1, 1877
Improvement in Postage and Revenue Stamps.		

J. Sangster	220,092	Sept. 30, 1879
Improvement in Postage and Revenue Stamps.		
W. Schacht	140,219	June 24, 1873
Improvement in Rotary Stamp Cancelers.		
J. Schnoble	171,871	Jan. 4, 1876
Improvement in Processes of Preparing Paper for Postage and Revenue Stamps.		
J. P. Simonds	101,170	Mar. 22, 1870
Improvement in Inks for Printing Stamps, Drafts, and Checks.		
G. K. Snow	20,306	May 18, 1858
Machine for Affixing Post Office Stamps to Letters.		
C. F. Steel	70,147	Oct. 22, 1867
Improvement in the Manufacture of Postage Stamps.		
C. F. Steel	86,952	Feb. 16, 1869
Improvement in Revenue and Postage Stamps.		
John Earle and Al. B. Steel	92,593	July 13, 1869
Improvement in Printing Revenue Stamps etc. in two or more Colors.		
C. F. Steel	169,125	Oct. 26, 1875
Improvement in Postage Stamps.		
W. S. Stetson	25,590	Sept. 27, 1859
Safety Envelope.		
J. M. Sturgeon	79,157	June 23, 1868
Improvement in Postage Stamps.		
W. Thorpe	95,624	Oct. 5, 1869
Improved Mode of Applying inks of different characters, so as to print safety, Revenue and other Stamps.		
C. S. Wells	50,058	Sept. 19, 1865
Instrument for canceling Postage and Revenue Stamps.		
W. D. Wesson	195,552	Sept. 25, 1877
Improvement in Canceling Stamps.		
K. Wheeler	212,416	Feb. 18, 1879
Improvement in Postage and Revenue Stamps.		
J. J. Williamson	283,841	Aug. 28, 1883
Money order Postal Card.		
W. C. Wyckoff	53,723	Apr. 3, 1866
Improvement in Postage and Revenue Stamps.		

Venezuela Map Stamps of 1896 Reprinted in Spain

In 1900, the master dies (Scott's design A27) were shipped to Barcelona, Spain, where new lithograph stones were made and all five values reprinted and perforated. Are these official and hence proofs; or are they private productions and therefore bogus?

Postage Stamp Design Exhibition at the National Philatelic Museum

A Review by C. W. B.

The most important and comprehensive philatelic exhibition ever entirely devoted to the background of Postage Stamp Design has just closed at the National Philatelic Museum in Philadelphia after a two-month display from February 20 to April 10. The designing departments for postage stamps by twenty-four nations of the world, and twelve invited collectors, exhibited nearly 300 frames, each 36 x 48 inches, of designs each averaging sixteen album pages. In addition the Museum published a book of 192 pages on Postage Stamp Design with twenty-nine articles contributed by authorities on designing and production of postage stamps. Photos of the contributors with outlines of their backgrounds add credence to these authorities. This book is most elaborately illustrated with 555 cuts of selected stamp designs contributed by the authors and publishers of many philatelic magazines and books including the *ESSAY-PROOF JOURNAL*.

This whole outstanding exhibition was solicited, evaluated, assorted and arranged, and the book was most admirably edited, over a preparation period of two full years by James H. Baxter, Managing Editor of the *Bulletins* of the National Philatelic Museum. His great modesty is evident in the absence of his name in the book, except as a member of the Editorial Board at the "masthead". Mr. Baxter is also the author of "Printing Postage Stamps by Line Engraving" published in 1939 by the American Philatelic Society. The *Bulletin* on Stamp Design may be obtained by sending three dollars to Helen E. Moore, Secretary, 2047 N. Broad St., Philadelphia 22, Pa. The book also contains a catalog of the various exhibits. Every member of the Essay-Proof Society should have this *Bulletin* in his library.

Readers of the *ESSAY-PROOF JOURNAL* will find in this book on design many thought-stirring articles on the fundamentals of stamp design. (Taken together with the publication of the Perkins Bacon Records by the Royal Philatelic Society, which is exclusively illustrated with fifty plates of essays and proofs (no stamps), the importance of our foremost branch of philately is forcibly demonstrated.) It should cause many collectors to add essays and proofs to their collections, and to become members of the Essay-Proof Society.

Bernard Davis, Editor in Chief, Director and Founder of the Museum gave Mr. Baxter a free hand in conducting this outstanding exhibition with its elaborate and costly *Bulletin*. It was scheduled to coincide with the Annual Meeting of the Museum members, mostly advanced and important collectors who came from everywhere. A series of illustrated lectures was held in the afternoon, and a banquet in the evening at the Ritz Carlton Hotel, attended by most of the active philatelists of today, and ladies. The toastmaster was Harry Lindquist, Publisher of *Stamps Magazine*, who presented Director Davis, and Mr. Baxter who told some unknown facts and comments about the exhibition. The Museum Annual Award of a large silver cup was presented to Robert E. Fellers, Director of Philately of the United States Post Office Department, who told about the growth of the Philatelic Agency. Others who spoke were A. J. Robertson, Assistant Postmaster General and Harry M. Buten, President of the Museum. Many designers and engravers of stamps attended the preview and banquet with their ladies. Mr. Baxter presented each guest with a souvenir sheet of four stamp size "City of Washington" engravings, each in a different color as produced by The Bank Note Engravers Guild of Washington. They were beautifully designed and engraved by artists of the Bureau of Engraving & Printing, whose names appear on the folder.

Among the members of the Essay-Proof Society who contributed articles to the *Bulletin*, in order as presented are:—John Easton "Development of Stamp Design" 14 pages; Clarence W. Brazer "Golden Age of United States Postage Stamp Designs"

10 pages; Oswald L. Harvey "Principle of Stamp Design" 5 pages; G. F. C. Smillie's "Notes", arranged by Clarence W. Brazer as published in the ESSAY-PROOF JOURNAL Nos. 30, 32, 33, 34, 6 pages; Julian Blanchard "Kinship Between Stamp and Bank Note Designs" 9 pages; Solomon Altmann "Designers of United States Adhesive Stamps" 21 pages; Ernest A. Kehr (Charter Member) "Photogravure: An Efficient Stamp Printing Procedure" 10 pages; Robson Lowe "Masterpieces of Designing on Postage Stamps" 7 pages; David Lidman "Postage Stamp Design in the Eyes of the Beholder" 7 pages. There are also fourteen articles contributed by authors who should become readers of our JOURNAL because of kindred and mutual interests. Editor Baxter contributed several authoritative unsigned articles on engraving processes, one of which, "Pantograph in Transferring" is familiar to readers of the ESSAY-PROOF JOURNAL.

Among the members of the Essay-Proof Society who were invited to exhibit are:— Fritz Billig, Austrian designs by Ludwig Hessheimer and "Fiji Islands"; Julian Blanchard "Relationship between postage stamp and bank note design"; Clarence W. Brazer "Sketches, progressive die essays, proofs of various United States stamps 1847 to 1935, original water color drawings, wash drawings for bank notes, engraved ferrotypes and models, including revenue stamps"; John J. Britt "Air mail essays and proofs of the world"; Edgar Erskine Hume, Jr. "Sketches and drawings of Corrado Mazzana, late Italian Artist"; F. R. Ferryman "Original Designs, sketches, trial color proofs of various countries"; Henry Gates "Canada essays and proofs of the Pence and Decimal Currency Stamps"; Julian F. Gros "Progressive die essays for 1861 stamps; trial color proofs, large and small die proofs, plate proofs on India paper and specimens"; Fred Kessler "Essays and Proofs of Air Mail Stamps of the World"; David Lidman "U. S. Designs developed by the Berdanier Committee"; Paulette Newman "Original Drawings of Decarie and Gandon Essays and Proofs"; Jean Van Noten "Original sketches and drawings of his own designs, original water color drawings"; Julius Windner "U. S. cardboard proofs 1847-1893".

Dominican Republic 1880

Issue Was Typographed

By Elliott Perry, E. P. S.

The very fine E-P JOURNAL No. 41 for January 1954 contains a few statements on which I would like to comment.

Page 18; Dominican Republic issue of 1880. The Scott Catalog did state the stamps were lithographed and "Rouletted on colored lines." Actually the rouletting was "with colored lines" and as the stamps and the colored rouletting were printed at the same operation *the stamps could not be lithographed*.

I think Charlie Phillips called attention to this fact in his Dominican Republic articles about 1904, and I am sure Dr. Hennan's articles in the C. C. P. a few years ago showed that the stamps had to be typographed—all values of the set.

The Scott [Publications, Inc.] people were informed about these, and some other peculiarities, and I supposed they had been corrected. [They are in 1954 Catalog.]

Dr. Hennan has panes of some values, and the other panes have been reconstructed; also much reconstructing of the surcharging forms has been done with stamps of which complete surcharged sheets were not illustrated by Phillips, or were not represented in Doc's collection. Doc's serial was not arranged in the best order in the C. C. P., but I think none of the data on the 1880 issue, before and after surcharging, was omitted.

The kookaburra or laughing jackass was used by R. A. Harrison in designing the 6 pence stamp of Australia issued during August 1914 (Scott's design A3).

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

George W. Caldwell, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self-addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

Switzerland

The following three listings were inadvertently omitted from Journal No. 40.

B144E-G

G5. Doves not embossed E5 on reverse.

1 c/4 smoky v. light red and
3 k/0 dark o-red ———

B144E-H

H5. Doves not embossed E5 on reverse.

1 c/4 smoky v. light red,
3 k/0 dark o-red
and 69 o/5 black ———

B144P5. Completed proof with doves embossed and E5 on reverse.
Colors same as H5 ———

(Continued from Journal No. 41)

B31TC4. 20 Centimes.

On white cardboard .004" thick.
65 m/2 dusky r-r-violet frame; 27 i/0 deep g-yellow and 69 o/5 black vignette.

Horizontal pair only ———

B32P4. 30 Centimes.

On white cardboard .004" thick.
49 b/0 light blue frame; 31 i/2 dull deep y-green and 69 o/5 black vignette.

Horizontal pair only ———

1925. 5 Centimes.

B33P4. On white cardboard .006" thick.
65 m/1 dim dusky r-r-violet frame; 35 k/0 dark green and 69 o/5 black vignette.

Horizontal pair only ———

B34P4. 10 Centimes.

On white cardboard .006" thick.
35 i/1 dim deep green frame and
69 o/5 black vignette.

Horizontal pair only —

B35P4. 20 Centimes.

On white cardboard .006" thick.
5 i/2 dull deep o-o-red frame; 21
b/1 dim light o-y-yellow, 49 b/0
light blue and 69 o/5 black vig-
nette.

Horizontal pair only —

B36P4. 30 Centimes.

On white cardboard .006" thick.
49 k/1 dim dark blue frame; 5
a/0 v. vivid o-o-red and 69 o/5
black vignette.

Horizontal pair only —

1926. 5 Centimes.

B37P4. On white cardboard .004" thick.
57 b/4 smoky light v-b-violet
frame; 23 -/2 dull yellow, 35 b/0

light green and 69 o/5 black vig-
nette.

Horizontal pair only —

B38P4. 10 Centimes.

On white cardboard .004" thick.
33 -/2 dull g-y-green frame; 15
k/1 dim dark y-orange and 69 o/5
black vignette.

Horizontal pair only —

B39P4. 20 Centimes.

On white cardboard .004" thick.
5 i/2 dull deep o-o-red frame; 49
b/1 dim light blue and 69 o/5
black vignette.

Horizontal pair only —

B40P4. 30 Centimes.

On white cardboard .004" thick.
49 m/0 dusky blue frame; 5 a/0
v. vivid o-o-red and 69 o/5 black
vignette.

Horizontal pair only —

AIR POST Pioneer Period

Prior to World War I, the use of adhesive stamps issued by the committees in charge of pioneer flights was obligatory on most such flights. Subsequent to the interruption caused by that war, the custom was resumed but the use of committee stamps was not required.

In accordance with definitions approved by the Second Congress of International Aero-philatelist Associations, held in Vienna, 1933, most of the pre-war committee stamps are classified as semi-official, while those of post-war issue are unofficial. These classifications are accepted by the Societe Aerophilatelique Suisse and are used in this catalog.

Geneva International Air Meet

May 31 - June 1, 1925



CS7P

1925. Engraved by Henri Mudaux (?).
Typographed (?) on unwater-
marked stamp paper.

CS7P. 30 Centimes.

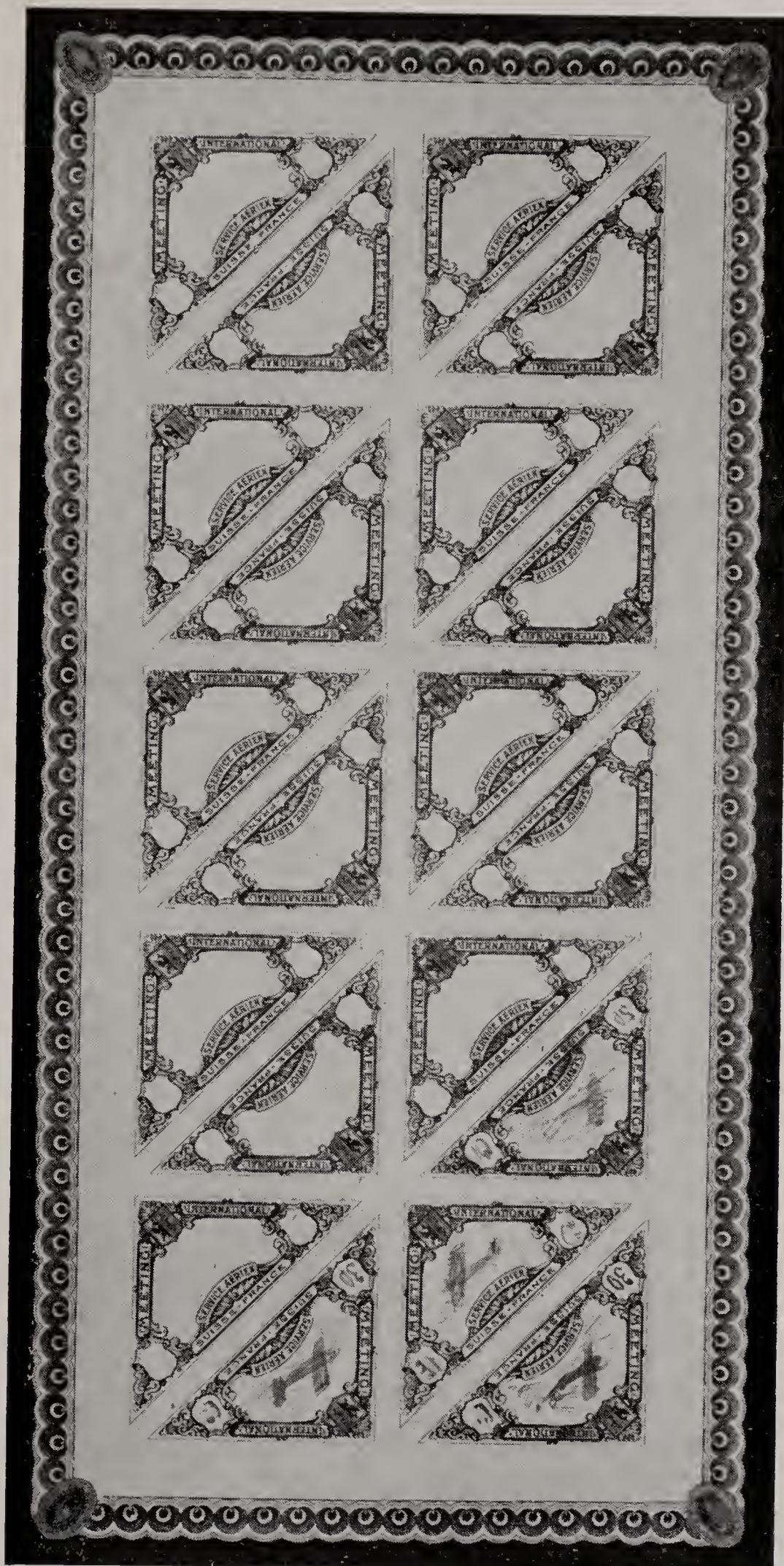
5a. Complete pane of 20 on white
paper.

49 m/0 dusky blue frame
and 3 -/0 a-red vig-
nette —

CS8P. 50 Centimes.

5a. Same design as CS7P on white
paper.

49 m/0 dusky blue frame
and 37 k/1 dim
dark g-b-green vig-
nette.



CS7E

CS7E5. Frame impression of complete pane of 20 with vignette and figures of value—3 of 30c and 1 of 50c—drawn in with pencil and ink (unique)



CS9P

CS9P. 30 Centimes.

5a. Plate proof on 23 e/2 dull v. pale yellow paper.

49 n/0 v. dusky blue frame
and 7 i/1 dim deep
r-orange vignette



CS9TC

CS9TC1. Die proof on white wove paper .003" thick, about 95 x 50 mm. Signed in pencil "Henri Madaux", probably the engraver, and dated "No. 12/25".

69 o/5 black

CS10TC. 50 Centimes.

Same design as CS9P.

5a. Plate proof on 39 f/0 faint b-green paper.

49 m/0 dusky blue frame
and 3 -/1 dim o-red
vignette

CS10P6a. Complete pane of 20 on white paper, line perf. gauge 11.

49 m/0 dusky blue frame
and 37 k/1 dim
dark g-b-green vignette

- b. Complete pane of 20 on 23 e/2
dull v. pale yellow paper, line perf.
gauge 11.
49 n/0 v. dusky blue frame
and 37 k/1 dim
dark g-b-green vignette

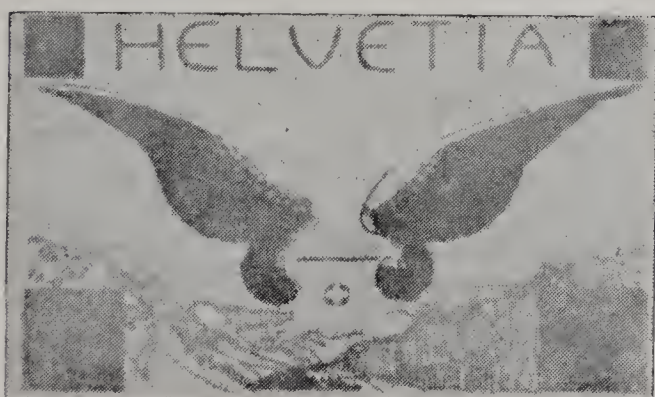


CS9E

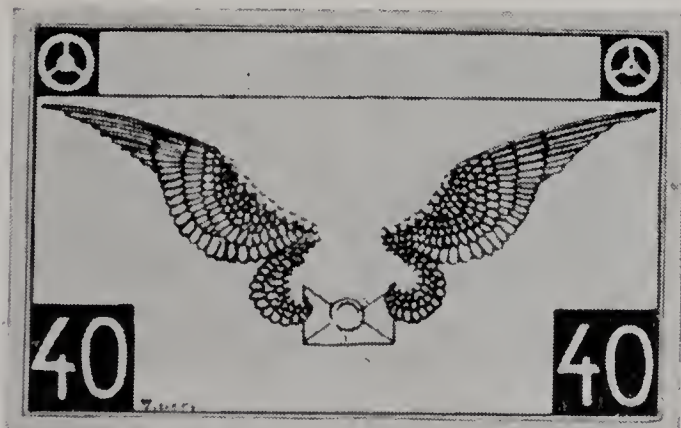
- CS9Ea. Plate essay of frame on 23 e/2
dull very pale yellow paper perf.
11.
49 n/0 v. dusky blue
b. As a. but in imperf. square pair.
49 n/o v. dusky blue
c. As b. but upper left corner pair
showing ornamental border.
49 n/0 v. dusky blue

Federal Issues

By Postal Printing Plant, Bern



C13E



C14E-A

1929. Designed and Engraved by P. E. Vibert, Geneva.

- C13E-A1. Typographed die essay of background, "Helvetia" and corner blocks on glazed card .006" thick, 125 x 90 mm. Initialed in pencil "P.E.V. 29".
43 b/2 dull light g-blue

C14E-A1. 40 Centimes.

Typographed die essay of frame and birds' wings on glazed card .006" thick, 125 x 90 mm. Initialed in pencil "P.E.V. 29".
57 n/3 dingy v. dusky v-b-violet



C14E-B

C14E-B1. Typographed die essay of dies C13E and C14E-A combined on glazed card, .006" thick, 160 x 110 mm. Signed "P. E. Vibert 29". The issued stamps show a slight additional cutting in the scenic background and shifting of Vibert's name to the extreme right.

43 b/2 dull light g-blue background, 69 -/5 black corner blocks, 53 n/4 smoky v. dusky v. blue remainder

By Postal Printing Plant, Bern.
1930. Designed and original dies by P. E. Vibert, Bern.



C15aE

C15aE. 5 Francs.

2. Artist's original water color drawing in black, white, and various tints and shades of brownish-gray on buff drawing paper 195 x 128 mm mounted on dark brown cardboard about 1 to 2 mm margins. Size of design including outer frame line 183 x 115 mm. Pencil line indicating Vibert's name to be

moved to bottom right. Unique. This essay was used only for the 2 Francs stamp

C15E. 2 Francs.

Progressive die essays by P. E. Vibert, on grayish-white paper each marked with state of the die and signed "P. E. Vibert" in pencil; not dated.

(To be continued.)

Essay - Proof Society
Bestows Honorary Life Memberships on
Clarence W. Brazer and Chester A. Smeltzer

(From *STAMPS*, February 13, 1954.)

On Friday evening, January 29, 1954, about sixty members of the Essay-Proof Society gathered at the New York Athletic Club, New York City, to pay tribute to *Clarence W. Brazer* and *Chester A. Smeltzer*, who have been important factors in the founding and growth of the Society.

The Essay-Proof Society was founded by Clarence W. Brazer in 1943, with a small but enthusiastic group of Essay-Proof collectors, most of whom are still active in the organization. Over the years they have met regularly and have had an important influence on the present interest that is shown in these emissions, which add an important section to any specialized collection.

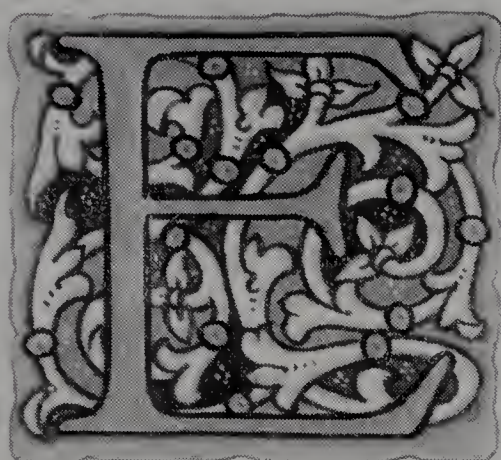
John J. Britt, President of the Collectors Club, acted as Toastmaster and introduced a number of the philatelic celebrities who were present, including Mr. and Mrs. Edwin E. Elkins, (he is Treasurer of the Collectors Club, and active in a score of other organizations); Sylvester Colby, President of the American Stamp Dealers Association; Fred Barovick, Vice President of the Society of Philatelic Americans; Anthony Scala of Aero Philatelists; Jacob Glaser, Vice President of the Association for Stamp Exhibitions, Inc., as well as for the National Federation of Stamp Clubs, Inc.; Marcus White of the United States Envelope Association; Norman Haac of the National Philatelic Museum; Alan Fernald of the France and Colonies Association; Stephen G. Rich of the Precancel Stamp Society; Joseph Mandos of the Lansdowne Stamp Club; Malcolm O'Reilly of the West Essex Stamp Club; George B. Wray of the Collectors Club, who did an outstanding job as the Chairman of the Banquet; and Mr. and Mrs. George Bragalini. Mr. Bragalini was recently Acting Postmaster for the City of New York, and more recently appointed Treasurer for the City of New York.

In his capacity as Toastmaster, *John J. Britt* also introduced the honored guests and gave an interesting background of their philatelic history. He pointed out that *Clarence W. Brazer* was born in Philadelphia on March 13, 1880. He graduated in Architecture from the Drexel Institute of Technology in 1899 and was awarded the degree of Doctor of Science in 1942. He also studied at Columbia University, Pennsylvania Academy of Art, and the Art Students League of Woodstock, N. Y., where he took up painting and etching. In 1905 he studied in Paris and with that as his headquarters he toured much of Europe. Before that he was associated with Cass Gilbert, an architect, from 1900 to 1905 and contributed to the St. Louis World's Fair, the New York Customs House, and other important projects.


From 1905 to 1938 he practiced architecture in New York and Chester, Penna., and designed state capitols, court houses, city halls, civic centers, schools, churches, monuments and important residences. He was a member of the Pennsylvania State Board of Examiners of Architects from 1919 to 1938.

Mr. Brazer began his stamp collecting in 1893 and specialized right from the start in the stamps, essays and proofs of the United States. In 1925 he added British North America to his collecting activities. He is a member of the Collectors Club of New York, and served on its Board of Governors from 1932 to 1942. He is also a member of the A. P. S., the S. P. A., the American Philatelic Congress, Bureau Issues Association, the National Philatelic Museum, the Philatelic Library Assn., the United Postal Stationery Society, the National Philatelic Society, Masonic Stamp Club, the Lansdowne Stamp Club, and many others.

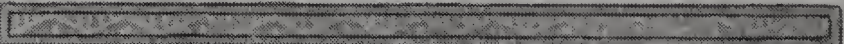
Commencing in 1929 he acted as Associated Editor of the Proof and Specimen section of Scott's United States Catalog, and during the same period served as Chairman of the A. P. S. Proof Unit.



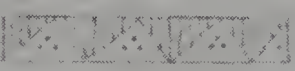
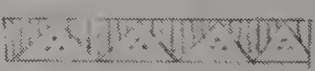
The
**Essay-Proof
 Society**

in recognition of the
 many years of devoted
 service rendered the Society as a 


**Director and Editor of the
 Society's Journal,**

and in grateful acknowledgment
 thereof, this 

Honorary Membership for Life

 is conferred upon 

Dr. Clarence W. Brazier

By action of the Board of Directors on October
 Thirty-first Nineteen Hundred Fifty-three. 

Henry Gates

President

Wm. H. Higgins

Secretary

DESIGNED by J. BRADFORD HAGUE

Reduced size illustration of the handsome engrossed memorial presented to Dr. Clarence W. Brazier. An identical memorial, appropriately inscribed, was awarded to Chester A. Smeltzer.

As we have already pointed out, he organized the Essay-Proof Society in 1943, and also acted as Editor of its Essay-Proof Journal, from 1944 to 1951, when he relinquished the editorship on account of his health.

In addition to his active work with the organization and the Journal, he also was the author of several important books on Proofs and Essays, which are still the standards in this field. His personal collection of proofs and essays is one of the finest in existence and he was awarded the first prize for research on U. S. Proofs and Essays at the CIPEX 1947, and received the first award at STAMPEX National Exhibition in Newark in 1937, and again in 1953. He also received several honorary awards, including the Eidsness Silver Plate in 1942, the SEPAD Merit Award in 1945, and the Luff Award for Philatelic Research in 1946.

It is therefore fitting that he should be honored by the Essay-Proof Society with a Life Membership, accompanied by a beautifully engrossed certificate. The presentation was made by *Henry Gates*, President of the Essay-Proof Society.

Chester A. Smeltzer, in addition to his outstanding record as a collector of proofs and essays, is known in business circles as one of the top executives in the vanilla industry. He has also taken an active part in the politics of his local town of Ramsey, N. J., where he has been Mayor for some time.

He was born on February 10, 1886, in Brooklyn, N. Y. He moved to Ramsey, N. J. in 1903, where he has since resided, and while there he married Mary Elizabeth Winters. They have two daughters, both married.

He is a world-known expert in the vanilla industry and was sent to South America on a confidential mission during World War I to obtain raw materials for war production. He served two terms as President of the trade organization in the vanilla industry and has written many important articles on this subject.

Mr. Smeltzer was the first President of the Essay-Proof Society, and was also the recipient of one of the handsome engrossed awards prepared by *Tom Morris*, whose father was a Director of the Bureau of Engraving and Printing in Washington.

Both recipients responded in rare form and stressed the important part that stamp collecting had played in their lives, and the many fine friends made through it. They also stressed the fine cooperation they had received from their wives, who are also much interested in the hobby.

The meeting marks an important milestone in the history of the Essay-Proof Society, and their activities should be greatly stimulated by it. The officers, in addition to *Henry Gates*, President are: *Chester A. Smeltzer*, First Vice President; *Dr. Julian Blanchard*, Second Vice President; *A. H. Higgins*, Secretary; *Stephen G. Rich*, Recording Secretary; *Julian Gros*, Treasurer; and *Prescott H. Thorp*, Editor of the ESSAY-PROOF JOURNAL.

Zumstein Europe Catalog

A Review

Zumstein Europa Katalog 1954—Published by Zumstein & Co., Rue du Marche 50, Bern, Switzerland; 1240 pp. cloth binding; price Sw. Fcs. 13.75. Obtainable from Harold Cohn & Co., 3131 Lincoln Avenue, Chicago, Ill.

The 37th edition of this world-famed catalog has arrived in America. Its text is confined to Europe, Offices Abroad and former German Colonies; contains about 110,000 prices and 22,500 illustrations. The text has been entirely revised and completed with the help of well-known specialists. About 20,000 price changes have been made, reflecting the current Swiss market, and its listings brought up to mid-August. The Introduction, including symbols and certain other data, is in German, French and English, thus making the catalog useful to those familiar with one or more of these languages.

This catalog is recommended to all whose interests lie within its scope.—G. W. C.



At the Essay-Proof Society banquet, January 29, 1954, when Clarence W. Brazer and Chester A. Smeltzer were presented with honorary life memberships. The honored guests standing at the rear of the picture, consisting of (left to right) Henry Gates, president of the Society; Mrs. Brazer; Mr. Brazer; John J. Britt, toastmaster; Mr. Smeltzer; and Mrs. Smeltzer. Seated just to Mrs. Smeltzer's left is George A. Bragalini, recently Acting Postmaster of New York and now City Treasurer.

Courtesy of Stamps

Amadeo Dell'Acqua

Argentine Stamp Artist

By George W. Caldwell

Among philatelists, the subject of this piece is best known as a designer and engraver of adhesive postage stamps. The majority of Argentina's postage stamps issued during the last decade have been his creations. But Dell'Acqua's talents are not limited to this field. In fact he is skilled in various art forms including murals and frescos. In 1937 he completed two enormous panels for the Paris International Exposition. His oils and watercolors may be seen in museums throughout the world; he is accomplished in line engraving, etching and dry point; and, on occasion, has written philatelic articles. A well illustrated article on the final commemorative series of Croatia which he designed—it was never issued—was published under his by-line in the May-June 1951 issue of the *Revista de la Sociedad Filatelica Argentina*.

Dell'Acqua has received many awards in the art field. Among these we note the Gold Medal for engraving in Santa Fe; First Prize in the National Salon of Decorative Arts in Buenos Aires; Gold Medal at the 1937 Paris Exposition for engraving and a Silver for decorative art.

Among the Argentine stamps accredited to this great artist, are such issues as the Argentina-Brazil Peace Commemorative (A112); 50th Anniversary of the Death of Sarmiento (A150); Cervantes (A207); Anniversary of the Revolution (A211); Agriculture Day (A214); Bi-Centennial of Postal Service (A216, 217); Nationalization of the Railroads (A218); Women's Suffrage (A227). Due to technical difficulties prevailing at the time of issue, some of these stamps do not do justice to the artist, according to Eduardo Premoli writing in the *Madrid Filatelico* of December 1951.

Premoli Interviewed the Artist

Eduardo Premoli, prominent Latin-American philatelist, obviously believes in obtaining his facts at first hand rather than depending on the writings of others. Thus, prepared with a series of questions, he arranged for an interview with this great Argentine artist. A summary of this interview was published in the July-August, 1952 issue of the *Madrid Filatelico*, a monthly journal published by Manuel Galvez, a member of our Society and thru whose courtesy we paraphrase some of the principal facts.

Dell'Acqua's introduction to engraving, dates back to 1923 when he and two others were assigned the job of obtaining invitations to a farewell to be given a friend on his departure for Europe. These three decided to print the invitations themselves with Dell'Acqua doing the engraving on a block of wood. The success of this first attempt prompted the artist to pursue this technic, and later to take up engraving and etching on steel.

This artist's first stamp was the Argentina-Brazil Peace Commemorative (Scott's design A112) issued in 1928. Others were to follow, some of which we have recorded in this piece. All sketches he submitted and all dies he engraved were approved, according to his own statement to Premoli. In answer to a direct question, he said that he considered his best stamp to be the 75th Anniversary of the Universal Postal Union (Scott's design A220) because of its delicacy of engraving and the quality of the printing.

An example of Dell'Acqua's dislike of plagiarism in stamp design is well illustrated by an incident which he related during this interview. He stated that on one occasion when he had just completed the drawing for a new stamp issue, he received from abroad an airmail stamp bearing the same motif. Without hesitation, he proceeded to design a new motif for his essay.

At the time of the interview, the artist remarked that a series of 18 stamps which he had designed, commemorating the First Pan American Athletic Games, was then being printed, adding that he had other commitments but none relating to stamps.

Dell'Acqua collects stamps which appeal to him as an artist. However he claims he is not a philatelist, even tho he has contributed several articles to the philatelic press.

A forward-looking philosophy is characteristic of this great artist; he is not one to "rest on his laurels." It is his firm belief that with continued enthusiasm, the future stamp issues of Argentina will far excel the best that have yet been produced.

Notwithstanding his divers interests in art, he obviously recognizes the vast difference in technic required in designing 2-dimensional art for display and that created for reproduction, such as a postage stamp. Many artists fail in this matter.

Such is the background of a truly great Argentine artist, and one of the foremost contemporary stamp designers.

The Romagna

By Donald S. Patton

A Review

The Romagna by Donald S. Patton published by The Philatelist and Postal Historian, London, March 1953; 32 pp., heavy paper covers. Price 10 shillings (\$1.40) postpaid from Robson Lowe, 50 Pall Mall, London S. W. 1.

The Romagna was a section of the Italian peninsula bordering the Adriatic Sea and occupying a portion of what today is the Italian Department of Emilia. Prior to 1859 it was included among the Roman States. The period covered by this monograph is that of the provisional government which existed from June 12, 1859 until March 12, 1860, during which time adhesive stamps (listed by Scott) were issued.

The comprehensive coverage and meticulous detail in this treatise point up the deep and careful study by the author. For example, the treatment of the stamps includes not only the production details but goes into the pedigree of the plates, and by text and illustration, clearly points out the distinctive signs of the issued stamps. Counterfeits, numbering thirty-two, likewise are carefully and clearly described. Supplementary and of great convenience is a key to forgeries as the author denotes counterfeits. This is a columnar table occupying the three pages of the tri-fold which serves as the back cover.

Postmarks are given extensive treatment by illustration and text together with a list of the 54 postoffices in which the respective postmarks are known to have been used. The relative scarcity of these on and off cover is given. Counterfeit postmarks have not been overlooked by the author.

Bisects, reprints and remainders are included in this study as well as postal rates and a list of postoffices by classes. The author also gives attention to disinfection cachets just in case these might turn up on covers of the period under study.

Essays and proofs are given three short paragraphs due to their scarcity or non-existence. In the words of the author: "It is doubtful whether any essays exist. The stamps were prepared for the Provisional Government in a hurry and it is probable that the stage of submitting essays was dispensed with." Proofs in trial colors exist, according to the author. He mentions for example black on gray and on yellow, ascribing these probably to printer's trials.

This brochure on coated stock and printed by clear type from well-chosen fonts is typical of the very fine Robson Lowe editions.

—G. W. C.

Galvez Catalog of Spanish Colonies and Ex-Colonies

The 1954 edition of this handy catalog has now been published. In the words of its editor, M. Galvez, a member of our Society, it is a "Normal Catalog without any errors and Varieties." In its 220 pages (4" x 8") are 1326 illustrations, 4764 different numbers and 10,630 pieces of which "80% have been increased" over the previous edition. It is printed in Spanish of high-school grade and should give the English reader little trouble.

This catalog may be obtained direct from M. Galvez, Principe 1, Madrid, Spain. The price is \$1.00. —G. W. C.

Society Official Business

Meeting of Board of Directors, Jan. 27, 1954

Vice-President Blanchard called the meeting to order at 5.25 p. m., Wednesday, January 27, 1954, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Higgins, Morris, Rich and Wray; with proxies from Messrs. Brooks, Gros and Mandos. Directors Gates and Brazer arrived later.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Oct. 31, 1953, were read and, on motion duly carried, accepted.

Secretary Higgins brought in applications Nos. 793 through 799, which were accepted, subject to the requirement of the usual period of posting.

The resignation of Mr. F. F. Llull, member No. 614, was accepted with regret.

Mr. Blanchard reported on the plan to hold the 1954 convention in Newark. A conference was held with Aerophilatelists, Inc. on the proposal to hold a joint convention with them in that city; but that society decided against the plan.

President Gates arrived at 5.34 p. m. and took the chair.

For Treasurer Gros, who was out of town, Mr. Gates reported that there were still 32 members who had not yet paid their dues for the current year. It was decided, without formal vote, that these should not receive the JOURNAL but are not yet to be removed from the roster.

An application, via Mr. Gros, from our member C. M. Jephcott, for a chapter at Toronto, Ont., to include members throughout all the province of Ontario, was presented. The proposed area was approved, as was the chapter application, on motion duly carried, and the matter referred to the appropriate committee for further handling.

The request of the Philatelic Museum, Philadelphia, to reprint material from the JOURNAL, copyrighted by us, with due credit, was approved on motion duly carried.

Editor Thorp reported that he had supplied the Museum 55 cuts from our file, for use in this reprinting.

A letter from Mr. George W. Caldwell, asking to be relieved of duty as head of the Catalog Committee, was laid over for a later meeting.

Messrs. Rich and Wray, who had obligations to be at another organization's Board meeting, left at 5.59 p. m. Mr. Higgins made the original record of actions from this time to end of this meeting.

An invitation from Philatex, Inc., inviting the Society to hold the annual convention, exhibition and banquet in connection with Philatex Inc.'s exhibition planned for Newark in 1954 was presented. After considerable discussion, the Secretary was instructed, by motion duly carried, to write conditionally accepting this invitation. A committee of Messrs. Gates, Thorp and Brazer was appointed, to meet Secretary Webb of Philatex Inc., to discuss conditions and arrangements. On motion duly carried, this committee was given full authority to act for the Society.

At 6.40 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder*

Meeting of Board of Directors, March 10, 1954

President Henry Gates called the meeting to order at 5:25 P. M., Wednesday, March 10, 1954, at the Collectors Club, New York, N. Y.

The Directors present were Messrs. Gates, Gros, Blanchard, Morris, Wray, Higgins and Brazer; with proxies received from Messrs. Glass, Mandos, Rich and Brooks.

On roll call by the Secretary, a quorum was established.

President Gates asked Secretary Higgins to act as Recorder in the absence of Mr. S. G. Rich.

The Minutes of the Board Meeting of January 27, 1954, were read and on motion duly carried, accepted.

Secretary Higgins brought in applications for membership Nos. 800 through 813, which were accepted, subject to the requirement of the usual period of posting.

Member No. 680, Joseph H. Burka, was dropped for non-payment of dues.

Treasurer Gros submitted his report showing a cash balance on hand at December 31, 1953 of \$2,885.07. He submitted a bill for postage from the Secretary for \$15.91 which was ordered paid. Upon motion made and seconded, the Treasurer's report was accepted.

A motion was made and seconded ordering that the new List of members be prepared with pages of the same size as those of the JOURNAL and bound with a cover of the same type of paper.

A letter of resignation from the Board of Directors was received from Mr. Stephen G. Rich and made a part of these Minutes, after being accepted with regret.

The following names to fill the vacancies on the Board of Directors were proposed:

Kenneth Minuse — Class of 1954
 Vincent G. Greene — Class of 1955
 Solomon Altmann — Class of 1956

The name of Kenneth Minuse was proposed to fill the post of Board Recorder.

The name of Julian Blanchard was proposed for the position of First Vice-President and the name of Thomas F. Morris for the position of Second Vice-President.

Upon motion made and seconded, the Secretary was instructed to cast a single ballot for their election.

At this time the Board of Directors dissolved the present Editorial Board and elected Messrs. Brazer, Blanchard and Rochlin as members of a new Editorial Board whose function is to advise and assist the Editor in his duties.

Upon motion made and seconded the meeting was adjourned at 6:45 P. M.

ALBERT H. HIGGINS, *Acting Board Recorder*

Reports of Chapter Meetings

New York Chapter No. 1

SOL ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of November 11, 1953. Members present: Altmann, Barovick, Blanchard, Brazer, Brooks, Finkelburg, Gates, Gros, Higgins, Minuse and Rochlin.

Mr. Rochlin showed some essays of the 1861 issue. Of particular interest were examples of the National Bank Note Co. essays made in accordance with the George W. Bowsby Patent No. 51782, with some modifications. With these was shown a copy of the patent specifications. On all of the pages shown, Mr. Rochlin had a brief paragraph describing the difference between the essays and the patent specifications. One of the fine things about this exhibit was the background of the items shown, typed on each page without too much reading matter.

Dr. Blanchard showed some more of his almost inexhaustible collection of Bank Notes and engraved vignettes tying in these designs with postage stamps.

Dr. Brazer showed two volumes of essays and proofs of the U. S. 1890 issue. There were the overprinted 1889 SAMPLE stamps on various papers from specifications for the bids, these were in strips with imprint. Also shown were the 1883 2c red-brown in blocks on stamp paper with German watermarks such as the "honeycomb, wavy-line, laid, etc." We also saw several different large essays and die proofs of the 1890 4c and 5c in four colors on ivory paper, made for the Directors of the American Bank Note Co., in four states of the engraving with the final die proofs signed by the engravers. Also shown were many proofs on India paper and card in large plate number blocks and in various shades. The 1903 and 1915 printings of the small die proofs were also there. There were two complete sets of large diesunk proofs, one set of the soft die without die number and one set from the hardened die with die numbers. The rarest essays shown were original color model paste up and partial essays for all the 1c, 2c, 3c, 4c, 5c, 10c, and 15c as illustrated in his book on "Essays for United States Adhesive Stamps." The 1890 trial color plate proofs on stamp paper, gummed but imperforate, shown consisted of all values in pairs or blocks including a block of eight of the 6c with P. M. G. official approval and date. The page of 2c included imperf. pairs in six hues of red; the 4c pairs in eleven shades; the 5c pairs in thirteen shades and the 6c blocks of four

in fourteen different colors with plate numbers. This was truly a remarkable exhibit. The story of these 1890 imperforate plate proofs was published in the ESSAY-PROOF JOURNAL No. 23.

Meeting of December 9, 1953. Members present: Altmann, Dr. and Mrs. Brazer, Blanchard, Finkelburg, Gates, Gros, Minuse, and Rochlin.

It was voted that the chapter donate \$25.00 to the Collectors Club for the use of their rooms for our meetings during the past year and \$7.50 to each of the two Club employees for their services during the same period of time. This was done by the Secretary.

Dr. Brazer displayed two volumes of the 1890 collection of U. S. essays and proofs. Included were No. 219E-A engraved die of frame only, for the set, die sunk on ivory paper, 219E-B engraved vignette cut down from the 1887 1c stamp with watercolor frame design, 220E-A, 220E-B and 220E-C engraved vignettes cut from the 1887 2c and 3c stamp mounts in water color frame designs. 220E-G business essay probably by The Times, Philadelphia, on India paper, essays by E. J. Paxton of Philadelphia, 5c Seward Vignette with water color frame design, 5c ferrotype plate of President Grant facing left with outlines engraved and filled with red wax. 263E-a Senator James Beck vignette on India paper die sunk on card. 15c enlarged original pencil sketch of frame with pencil and wash sketch of frame design. All the above are illustrated in "Essays for U. S. Adhesive Postage Stamps", by Dr. Brazer.

Rarities shown among the proofs were 1c to 90c in a variety of shades, full sets of imperforate pairs on stamp paper and gummed, from which colors were selected. "Sample A" overprinted and attached in strips of five, trial color die proofs in six colors on cardboard and on India paper. Specimens and the rare 1915 printing small die proofs.

Henry Gates displayed a large presentation book of the United States Treasury Department containing specimens of engraving executed by the Bureau of Engraving and Printing. The engraved title page was printed in three colors and it showed the Seal of the Treasury Department and also the name of Edward McPherson, Chief of the Bureau. In the book were about 150 portraits and vignettes printed on India paper and mounted two on a page. Also shown were many examples of lathe work, counters and lettering.

Dr. Blanchard followed and showed two additional specimens of these Government presentation books. The first, entitled "Portraits & Vignettes", contained 118 sheets approximately $8\frac{3}{4} \times 11\frac{1}{4}$ inches, and had an illustrated title page with the names of John S. Sherman, Secretary of the Treasury, and O. H. Irish, Chief of the Bureau, without date. On one of the sheets there were subjects printed on both sides, but the others contained either one or two subjects printed on one side. The book was presented to "William A. Wheeler, Vice President", these words being printed in gold on the cover. An interesting feature in connection with it was an accompanying letter in the handwriting of the ex-Vice President, dated August 28, 1884, at Malone, N. Y., presenting the volume in turn ("Selected from my official spoils") to Dr. H. C. Riggs, a visiting minister who had just delivered a series of sermons at Malone. The second specimen was a somewhat similar volume entitled "Vignettes and Portraits", with over 100 sheets about $7\frac{1}{2} \times 9$ inches, the title page containing the names of Lot M. Morrill, Secretary of the Treasury, Henry C. Jewell, Chief of Bureau, and Geo. W. Casilear, Chief Engraver, with no date. Some of the portraits and vignettes were duplicated in the two books, as well as in the one shown by Mr. Gates. They contained no examples of lathe work, counters and lettering such as were included in the Gates volume.

Meeting of January 13, 1954. Members present: Altmann, Blanchard, Dr. and Mrs. Brazer, Finkelburg, Gates, Gros, Higgins, Minuse, Rochlin and Wray.

Most of the time of this meeting was taken up with making the arrangements for the dinner on Jan. 29, 1954 at the New York Athletic Club in honor of Dr. Brazer and Chester A. Smeltzer.

Dr. Brazer showed more of his famous reference collection of 1890 essays and proofs.

Dr. Blanchard showed a very fine lot of proofs of obsolete paper money.

Meeting of February 10, 1954. Members present: Altmann, Blanchard, Dr. and Mrs. Brazer, Brooks, Finkelburg, Gros, Higgins, Minuse, Morris, Rochlin and Wray.

Thomas F. Morris exhibited some 200 pages from his Canadian collection, embracing large die and plate proofs, essays and original drawings, from the pence issue of 1851 through the Royal Visit Commemorative issue of 1939. Some of the unique and outstanding items included die proofs of essays of the Large Queens 1868 and Small Queen designs of 1870-93, three original drawings submitted for the Map Stamp (1898) and an array of large die essays for the unissued MacDonald-Cartier Centenary (1914). He also showed a fine lot of essays and large die proofs of the King George V dated die issues of 1935-43 and the Universal Postal Union issue of 1933. It was one of the most interesting Canadian collections ever shown before an Essay-Proof unit.

Dr. Blanchard showed some more of his collection connecting vignettes on Bank Notes with similar vignettes on postage stamps. It seems no matter how many times he shows this type of material, he always has some more items we have not seen before.

Dr. Brazer showed some lots of die proofs and plate proofs which he had just purchased that day.

Secretary's Report

By ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

Members Admitted

No.	
790	Tainter, John S., 121 Blossom Street, Fitchburg, Mass. (U. S. Currency.)
791	Massey, Kenneth C., 42 York Street, Lambertville, N. J. (No specialty stated.)
792	Catt, Francis N., 4541 N. Sheridan Road, Chicago 40, Ill. (Chalon portraits.)
793	Smythe, Donald D., 835 Turk St., San Francisco 1, Calif. (Brazil, Subequatorial Africa.)
794	Demaine, Robert S., 33 Pilgrim Road, Arlington, Mass. (U. S. essays and proofs.)
795	Schilke, Oscar G., Cooke Lane, Beacon Falls, Conn. (No specialty stated.)
796	McCoy, Mrs. Ethel B., 65 West 54th St., New York 19, N. Y. (U. S. Plate Numbers, Expositions.)
797	Chalmers, Mrs. Ethel A., 4925 Kansas Avenue, N. W., Washington 11, D. C. (No specialty stated.)
798	Billens, William F., 4 Nepahwin Drive, Willoughby, Ohio. (Egypt.)
799	Parker, Ralzemond B., Thomas Wynne Apts., A-219, Wynnewood, Pa. (U. S., British North America, Covers.)

Applications Received

No.	
800	Cohen, Max C., 9 Richmond Street, East, Toronto 1, Ont., Canada. (Stamp Dealer) By R. W. Lyman.
801	Martin, W. F. B., 249-251 Argyle Ave., Ottawa, Ontario, Canada. (Canadian cancellations and Prince Edward Island.) By R. W. Lyman.
802	Borden, Henry, 25 King Street, West, Toronto, Ontario, Canada. (British North America and Brazil.) By R. W. Lyman.
803	Drake, Everett N., 136-A Walmer Road, Toronto 4, Ontario, Canada. (Canada, mint and used; patriotics; postal cards.) By R. W. Lyman.
804	Davidson, Edgar, 32 Thurlow Road, Montreal 29, Quebec, Canada. (British North America.) By R. W. Lyman.
805	Peckmore, Harry L., 138 Francis Place, Hillside, N. J. (No specialty stated.) By T. F. Morris.
806	Ward, Albert H., 120 Lewis Street, Ottawa, Ontario, Canada. (Canada.) By R. W. Lyman.
807	Christensen, A. H., 476 Mount Pleasant Avenue, Westmount, Montreal, Quebec, Canada. (Canada.) By R. W. Lyman.
808	Wiley, C. F., 110 Henry Road, Merrick, N. Y. (U. S. including Postal History.) By C. W. Brazier.
809	Johnson, Alden Carl, 11 Carmichael Avenue, Toronto 12, Ontario, Canada. (Stamp Dealer.) By R. W. Lyman.
810	Slawson, George C., Craftsbury Common, Vermont. (U. S. Envelopes and Postal Cards.) By C. W. Brazier.
811	Wegg, George S., 32 Oxtan Avenue, Toronto 7, Ontario, Canada. (British North America and Denmark.) By R. W. Lyman.
812	Haddock, John, 10441 - 19th Avenue, Seattle 88, Washington. (19th Century U. S.) By C. W. Brazier.
813	Larsen, R. W., c/o R. W. Larsen Hubbard, 4526 Katherine Avenue, Sherman Oaks, California. (Revenues, Fiscals of the World.) By C. W. Brazier.
814	Van Noten, Jean, 151 E. Palisade Avenue, Apt. C-6, Englewood, N. J. (No specialty stated.) By Paulette Newmann.
815	Purdy, Robert G., 310 Glen Manor Drive, Toronto 8, Ont., Canada. (Collector-Dealer British North America.) By V. G. Greene.
816	Graham, Victor E., 124 Manor Avenue, Hempstead, N. Y. (Essays and Proofs.) By C. W. Brazier.

Change of Address

761	Baskerville, Jack Alan, to 3130 Cheyenne St., N., Tacoma 7, Wash.
710	Ford, John J., Jr., to 176 Hendrickson Ave., Rockville Centre, L. I., N. Y.
275	Greenspan, Abe, to 2637 Raleigh Ave., Minneapolis 16, Minn.
451	Russell, George E., to 71 Prospect St., Peabody, Mass.

Deceased

248	Godden, Frank
263	Andres, Paul G.

Corrections, Errors in Journal No. 41

61-C Linn, George W., to Howey-in-the-Hills, Florida.
363 Scofield, Thomas E., to 1325 Rialto Bldg., Kansas City, Mo.

Membership Lapsed

680 Burka, Joseph H.

Enumeration of Membership

Number reported in JOURNAL No. 41—(Adjusted)	387
Gains	10
Losses	3
Net Membership reported in this JOURNAL No. 42	394
Non-Member subscribers to the JOURNAL	8

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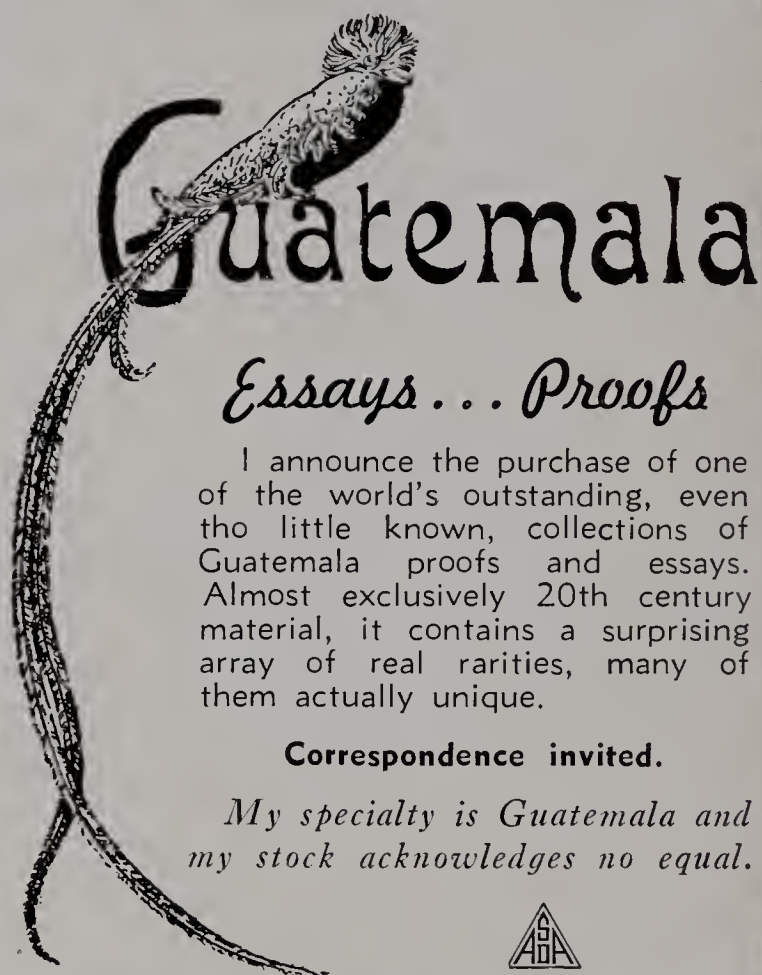
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1P3 5c, 2P3 10c, 24P3 1c, 26P3 3c, 35P3 10c, 39P3 90c, 5P3 3c red & lake, 58P3 dark green, 66P3 3c lake, 72P3 90c, 112P3 1c, 129P3 15c, 133P3 1c, 156P3 1c, 157P3 2c, 158P3 3c, 159P3 6c, 160P3 7c, 161P3 10c, 164P3 24c, 166P3 90c, 208P3 6c, 210P3 2c, 211P3 4c, 213P3 2c, 216P3 5c, 217P3 30c, 218P3 90c, 1890 1c to 90c, 231P3 2c, 241P3 \$1, LO2P3 Eagle, PR27 \$9 yellow, R1P3 1c, R6P3 2c, R8P3 2c, R10P3 2c, R15P3 2c, R16P3 3c, R22P3 4c, R24P3 5c red, R33P3 10c, R40P3 15c, R51P3 30c violet, R52P3 30c, R53P3 40c, R57P3 50c, R65P3 70c, R71TC3 \$1, R72P3 \$1 red, R79P3 1.60, R81P3 \$2 thru R102P3 \$200, R115P3 50c thru R122P3 1.90 in pairs, R140P3 30c thru R150P3 \$20 in pairs, RB13P3 3c, RB18P3 6c blue.

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3P3 5c, 4P3 10c, 40P3 1c, 41P3 3c, 42P3 5c, 43P3 10c, 45P3 24c, 46P3 30c, 47P3 90c, 72P3 90c, 73P3 2c, 76P3 5c, 77P3 15c, 78P3 24c, 112P3 1c, 116P3 10c, 119P3 15c, 129P3 15c, 122P3 90c, 133P3 1c, 145P3 1c, 147P3 3c, 150P3 10c, 152P3 15c, 156P3 thru 161P3 10c, 179P3 5c, 205P3 5c, 206P3 1c, 208P3 6c, 210P3 2c, 211P3 4c, 213P3 2c, 214P3 3c, 215P3 4c, 216P3 5c, 217P3 30c, 218P3 90c, 219P3 1c, 219D-P3 2c, 223P3 5c thru 227P3 15c, 229P3 90c, 230P3 1c, 231P3 2c, 233P3 3c, 237P3 10c, 240P3 50c, 241P3 \$1, 244P3 \$4, 245P3 \$5, LO1P3, LO2P3, PR2P3 2c thru PR13P3 8c, PR15P3 10c, PR18P3 36c thru PR26P3 \$6, PR29P3 \$24 thru PR32P3 \$60, PR71P3 1.92, PR72P3 \$3, PR74P3 \$9, PR75P3 \$12, R53P3 40c pair, R63P3 50c pair, R79P3 1.60 pair, R83P3 \$2 pair, R84P3 2.50 pair, R87P3 3.50 pair, R99P4 pair, R111P3 20c, R115P3 50c, R120P3 1.50 thru 131P3 \$50, R137P3 5c, R140P3 30c thru 150P3 \$20, R152P3 2c.

Trial Color Proofs Wanted

1TC3S 5c Specimen orange, brown, black; 2TC35 10c brown, black; 2TC2 10c Goodall scarlet, blue, black; 3TC4b 5c brown, black; 4TC4b 10c brown, black; LO1TC4 black, green; LO2TC4 black; 38TC3 black, 40TC5 all, 41TC4 green, 46TC4 green, 63TC5 orange block 4, 63TC6 centered blue-green, black, scarlet, brown block 4; 63TC4 Atlanta brown, green, blue, black; 108TC4 15c brown; 1869 Atlanta's all; 156TC4 scarlet, brown; 157TC4 2c black, brown, blue; 158TC4 3c black, brown, blue; 159TC4 6c black, blue; 160TC4 7c black; 161TC4 10c black, brown.

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